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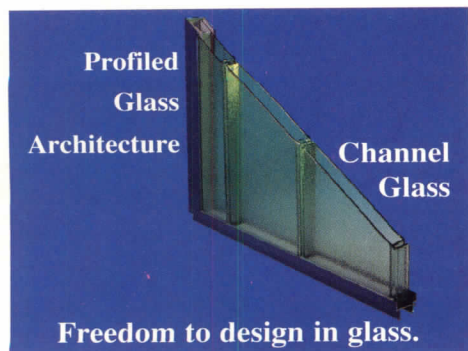
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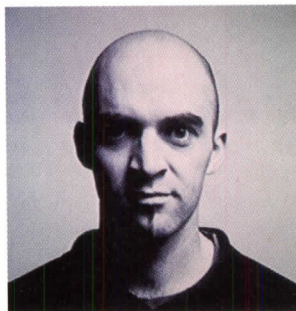
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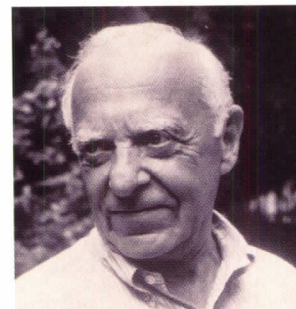
Peter Hall

**Peter Hall**, a journalist and design critic based in New York, wrote and coedited *Tibor: Perverse Optimism* (Princeton Architectural Press, 1998) and coauthored *Pause: 59 Minutes of Motion Graphics* (Universe/Rizzoli, 2000). Writer-at-large for *I.D.* magazine, Hall contributes to various publications, including *The Guardian*, *Print*, *Metropolis*, and *Interiors*, as well as the upcoming books *Websights* (RC Publications, 2000) and *Architecture and Film* (Princeton Architectural Press, 2000). In this issue, he reviews the Cooper-Hewitt's first National Design Triennial.



Kristine Larsen

Originally from Seattle, photographer **Kristine Larsen** now works out of New York City, and most recently shot cotton candy for the cover of *Gourmet*. For this month's Practice story on the AIA lobby, she traveled to Washington, D.C., to accompany the best and the brightest of the AIA while they met with Democratic and Republican lawmakers.



Peter Blake

Contributing editor **Peter Blake** is the author of more than eight books, including *No Place Like Utopia* (Knopf and Norton, 1993) and *The Master Builders* (Knopf, 1960). After serving as an Army intelligence officer throughout Europe during World War II, he became a curator in the department of architecture and industrial design of New York's Museum of Modern Art and attended architecture school at Pratt. Formerly editor-in-chief of *Architectural Forum*, Blake also edited that publication's successor, *Architecture Plus*, from 1972 to 1975. This month, Blake explores how arcades have shaped some of the world's most interesting cities.



Gwendolyn Wright

Currently an architectural history professor at Columbia University, **Gwendolyn Wright** has been fascinated with Catherine Bauer since attending U.C. Berkeley's environmental design department, which Bauer helped to found. Wright has long been intrigued by social architectural issues akin to those Bauer championed, which is why she was so eager to review Bauer's new biography in this month's issue. "Bauer figured significantly in the first thing I ever published—a chapter in Spiro Kostof's *The Architect: Chapters in the History of the Profession* (Oxford, 1977) entitled 'On the Fringe of the Profession: Women in American Architecture.'"



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# Ready, AIM, Misfire: AIA's Reorganization Misses the Mark

By Reed Kroloff

It's Yogi Berra time at the AIA. In a bid to revitalize itself, the sclerotic professional organization has undertaken yet another management shake-up (the third in five years), and as Berra quipped, it's déjà vu all over again: good intentions, little in the way of meaningful change.

This time, the AIA has a fancy new acronym for its plan: AIM, or Aligning the Institute for the Millennium. AIM envisions nothing less than "a cultural transformation of the AIA" into a body that addresses "the rapid market and societal changes" that are "challenging the scope and role of the profession." All well and good. But if it requires a cultural transformation to make the AIA responsive to the market and society, what have they been doing over there for the past 150 years?

AIM prescribes a new management structure that is "team oriented," and therefore, presumably more responsive. There certainly will be more people involved in making the decision to respond: Instead of the relatively clear, if hierarchical, organization of nine departments that now exists, AIA leadership now will sprawl across a horizontal, 18-person "management council," where, reassuringly, the CEO and other putative decision-makers will share executive responsibility with the Institute's librarian and the guy who sells documents. In a digital economy, where leanness and agility are prerequisites for success, the AIA has decided to bulk up.

Perhaps this is a contrarian strategy that reflects the "culture of innovation" AIM is meant to foster. Perhaps it's just more of the earnest wrongheaded-

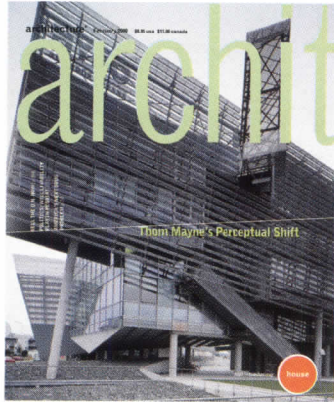
ness that has plagued the AIA for as long as anyone can remember. Either way, AIM is the Institute's tacit admission that its structure and profile are hopelessly outdated (see page 47). That, at least, is an important first step in putting things right.

The AIA has begun to remedy some of its most obvious problems. It recently promoted James Dinegar, who brought life to the moribund government affairs office, to chief operating officer. Unlike many of his predecessors, Dinegar acknowledges that problems exist: "Everybody likes the AIA," he is fond of repeating, "except its members."

Will it work? Only if the cultural transformation AIM prescribes can truly be effected. Unfortunately, history suggests that is a very tall order. The AIA is adrift. The national office has been through three CEOs in less than five years. Terry McDermott cut the place to ribbons; Mark Hurwitz was canned after only a year on the job; Norman Koonce is an 18-year insider who many fear is too risk-averse and too cozy with his colleagues to make difficult decisions. Koonce isn't alone. With the exception of Dinegar and the CEO parade, the national office hasn't seen any new blood at the top in a long time (two of its four most recent hires came from the inside). In other words, AIM's designated custodians are the same folks who have been running the place for years. What exactly is going to magically transform these entrenched bureaucrats into ardent reformers?

AIM has bigger problems than the personnel entrusted to administer it. Put simply, the program fails to address fundamental structural weaknesses at the AIA. For example, AIM ignores the bloated board of directors, which, incredibly, now numbers nearly 50 people and consumes more than a half-million dollars yearly on entertainment and travel alone. General Motors—the largest company in the world—struggles along with a board of only 15. Second, AIM does nothing to stem the disaffection of younger architects, a fully digital, culturally fluid constituency for whom the AIA is a curious, hidebound relic of the old economy. Of course, these are exactly the people who could bring the Institute the innovation AIM purports to encourage. Finally, AIM is vague on how the AIA can improve its profile in Washington (see page 53) and society at large, or help the profession develop new markets for its services. In sum, AIM is a well-intentioned pep talk for the Institute, but it's hardly a blueprint for cultural transformation. ■





## U.N. Renewed

Your February 2000 Protest article (page 166) about the condition of the U.N. headquarters raises interesting issues of adaptive use of this modernist symbol of international peace. Perhaps it is the only way to save this monument. The landmarked Lever House (1952) is undergoing a complete restoration. Perhaps it could serve as a model for the U.N. when restoration funds become available, or to a private developer willing to restore and convert the U.N. into luxury apartments. (Wally Harrison's original X-City plans for the site included residential and office buildings, theaters, and retail, much like Rockefeller Center.)

Modernist architecture represents an important period in the history of architecture, urbanism, and building technology. With the recent loss of Harrison & Abramovitz's Loeb Student Center (1959) at New York University, we cannot afford to lose any more of his buildings, much less the United Nations complex.

Margaret Klein  
New York City

Why is it that buildings in Europe are carefully rebuilt, preserving their architecture, while in the U.S. we toss out the old building and build a new one? Perhaps the U.N. should be located in another country, one that is willing to keep its architecture. Why is this building good enough to be considered "the

foremost masterpiece of midcentury modern architecture," but it is not good enough to maintain? Since when is it cost effective to discard a building because the roof leaks, or has poor wheelchair access or no sprinklers? The \$800 million necessary to restore the U.N. is a drop in the bucket compared with the purchase of another 175 acres and construction of a new building.

Toby Nadel  
Dewitt, New York

## Merger Matters

"Why the AOL/Time Warner Deal Matters to Architects" (February 2000, page 15) is a really nice piece. Pentagram, frogdesign, Microsoft, and others understand that design is not limited by architecture but by architects. Given the dearth of research, absence of spirited debate, and a clear statement of values, have we become mere stylists? Do we glean our design ideas from the latest issues of *Heavy Metal*? Is our exploration of traditional design one more nostalgia trip, or are we learning from the past? Will the available tools allow us to become an integral part of the production of place, eliminating errors? Are we willing to take the risk of being truly responsible? Keep the dialogue at these levels.

Bill Neuhaus  
Houston

## Greek to Me

Peter Gluckman's name caught my eye in your article on his Acadia Summer Arts Program building (January 2000, page 104). I've always admired and liked most of work. This one isn't bad, either, for what it is. But as I read the text by Philip Arcidi, I found myself saying, "You're kidding, right?" This building, as clean and simple as it is, does not "rise from the concrete piles with the authority of a Greek temple." Nor is it "sited...like the ancient Greeks." Also, the reason the architects "have little to say about design precedents" is proba-

bly because it is a nice, simple design that didn't come from Central Europe or Greece, but from the head of a talented architect who responded to a simple program and a simple request. Spare me the ridiculous creative writing!

Christopher F. Williams  
Parker, Colorado

## Sold Out

Our team submitted one of the 683 entries to the TKTS2K competition (February 2000, page 32). The organizers issued definitive guidelines, including the following:

"The design must accommodate ticket-buying patrons, up to 3,000 at peak periods, who use the booth in varying weather conditions...Any barriers or equivalent line-control furniture must be easily adjustable...Entrants are required to respect these landscape features: 1) Father Duffy Monument (statue, platform, steps)...."

The first-place design completely ignored these requirements. To stipulate adherence to a program as a requisite for submission and then ignore all or part of the criteria when selecting a winning design is neither fair to the competitors nor professional of the jury.

Herbert Levine,  
Frank D. Ambrosino,  
Alexander Lugones  
Mount Kisco, New York

## CORRECTION

In reporting that Gensler received the 2000 AIA Architecture Firm Award (January 2000, page 22), we stated that the company was founded in 1956. Gensler was actually founded in 1965.

## WE WANT TO HEAR FROM YOU!

Send your letters to the editor to: *Architecture*, 1515 Broadway, New York, NY 10036. Or fax to: 212/382-6016. Or e-mail us at: [info@architecturemag.com](mailto:info@architecturemag.com). Include your name, address, and daytime phone number. Letters may be edited for clarity or length.



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**Culture Center Tells History  
of Cheese**  
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**Libeskind Designs Second  
Jewish Museum**  
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**Woody Allen  
Waxes Preservationist**  
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## Boston's Money Pit

**Finance** A billion here, a billion there . . . pretty soon you're talking real money. A recently announced \$1.4 billion cost overrun on the "Big Dig," Boston's Central Artery/Tunnel project, has provoked outrage from federal and state officials. The price tag for the Big Dig now stands at \$12.2 billion—up from \$10.8 billion—and no one will swear that will be the final cost when the massive project is completed in 2004.

At the center of the controversy is project chief James Kerasiotes, chairman of the Massachusetts Turnpike Authority, whose take-no-pris-

Along Atlantic Avenue at the western edge of South Station, a crane (top, foreground) carries 40,000-pound loads of mud in construction of a slurry wall. Twenty feet below street level, sunken roadway excavation (above) takes shape slowly.



oners approach to community relations has won him few friends. Frequently described as arrogant and, increasingly, embattled, Kerasiotes insists that without his “herculean” efforts to control costs, the overruns would have dwarfed current projections. For now, his boss, Governor Paul Cellucci, is sticking by him.

Following the February 1 announcement of the overrun, U.S. Secretary of Transportation Rodney Slater sent a team of auditors to examine Big Dig finances. Slater announced he would withhold authorization of advance construction until the Federal Highway Administration approves a new finance plan from the state, which must reflect the higher costs for this project. The state faced a March 15 deadline for the plan.

*Big Dig project managers have blamed the overruns on the com-*

*plexity of working in a congested older city, rising costs of right-of-way takings, a tight labor market, and the strong economy. The state’s arsenal of funding sources includes highway tolls, driver’s-license fees, Turnpike Authority cash reserves, the state budget surplus, and long-term borrowing.*

Many community activists and design professionals fear that cost-cutting measures will target public amenities planned for the 27 acres above the new underground highway—three-quarters of which will be left as open space. “The implications for public-realm improvements are a concern,” notes Wellington Reiter, an architect involved in a surface-restoration project for the Artery. “People are worried that anything that doesn’t look like highway—anything that looks like urban design or parks—is in jeopardy.” *Elizabeth Padjen*



## Architecture Almanac Published

**Bibliofile** It won't tell you when high tide will be next June 28 or who won the 1976 World Series, but the *Almanac of Architecture & Design 2000* does fill you in on the field's best- and little-known facts. Published by the CMD Group and Greenway Group, with a foreword by *New Yorker* critic Paul Goldberger, the almanac also acts as a useful reference for keeping tabs on industry events, competition deadlines, and pertinent statistics. Where else can you find one book that lists the world's tallest buildings, average salaries for your region, and Ralph Adams Cram's birthday? We'll share some of the book's varied offerings with you over the next year. *Mickey O'Connor*



## Buzz

*Sacre bleu!* The fiercely anticipated word from Britain's self-appointed critic of all things built is in: **Prince Charles** has deemed **Richard Rogers'** \$1.3 billion Millennium Dome "a monstrous *blancmange*," in reference to the milky gelatin dessert.

The **Pittsburgh Riverlife Task Force** has selected Cambridge, Massachusetts-based **Chan Krieger & Associates** to head up an effort to redesign an 11.5-mile stretch of the Iron City's waterfront.

The **McGraw-Hill Companies** has filed a lawsuit against **Cahners Business Information's** *buildingteam.com*, alleging that Cahners illegally and systemically misappropriated highly confidential and proprietary business information and engaged in unfair trade practices. (*Buildingteam.com* directly competes with McGraw-Hill's *sweets.com* and *construction.com* information websites.)

The shortlist to design a new cathedral for the Roman Catholic diocese of Oakland, California, comprises Spain's **Santiago Calatrava**, Mexico's **Ricardo Legorreta**, Britain's **Norman Foster**, **Kevin Roche John Dinkeloo and Associates**, and **Skidmore, Owings & Merrill's** San Francisco office.

**Peter Eisenman** has designed a \$65 million facility for the **Staten Island Institute of Arts and Sciences** that straddles the New York City borough's ferry terminal.

Plans have just been approved for what will be Europe's tallest tower.

### High Hopes

## Clinton Proposes 2001 Construction Budget Hikes

President Clinton has high hopes that Congress will help him approve unprecedented budget increases in new construction and renovation projects for the General Services Administration, transportation, and infrastructure, including:

Line Item	Amount	Amount of Increase
highway programs	\$31 billion	\$3 billion
HUD community development grants	\$4.9 billion	\$100 million
federal prison construction	\$836 million	\$279 million
GSA general construction	\$780 million	\$705 million
GSA repairs and alteration	\$721 million	\$122 million
abandoned mine land reclamation fund	\$211 million	\$15 million

SOURCE: ASSOCIATED GENERAL CONTRACTORS OF AMERICA

An elevated roadway (background, at left) will eventually be replaced by a 270-foot-tall, cable-stayed bridge, which will be the world's widest, at eight lanes. Crane counter-weights (foreground, at right) each weigh 10 tons (there are 42).

## Cooper-Hewitt Founds Design Awards

The Cooper-Hewitt National Design Museum has established

the National Design Awards to honor excellence, innovation, and lasting achievement in American design—a program similar to DaimlerChrysler's annual awards.

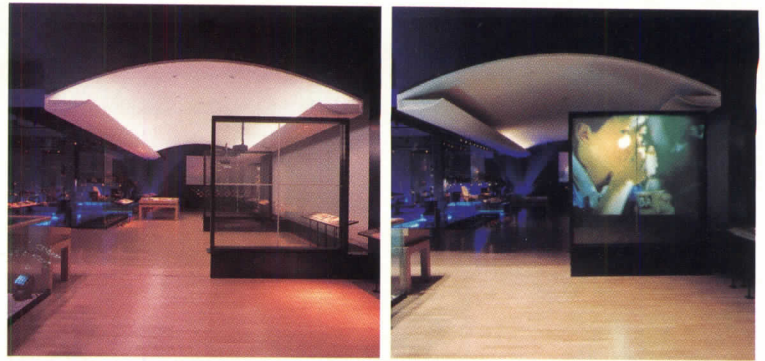
In June, jurors will select the first cycle of five winners. This fall, First Lady Hillary Rodham Clinton will announce the lucky few at a gala awards ceremony. *M.O.*

# Culture Center Tells History of Cheese

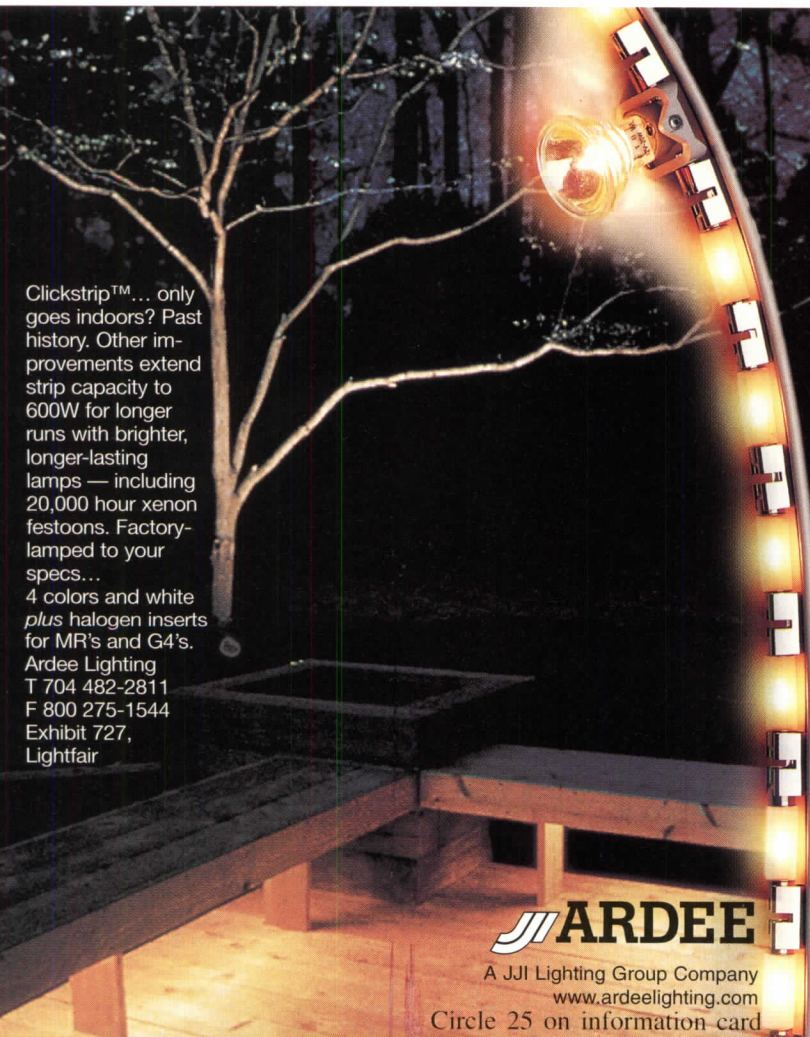
**Quelle Fromage!** Excepting the obvious cultural influence of Cheez Whiz and Velveeta, ground zero in the history of cheese is the land of roquefort, camembert, and brie. A new museum in Laval, France, endeavors to tell the story of a seemingly familiar food with a didactic, documentary narrative and surprisingly progressive exhibit design.

The project is the baby of Lactalis, one of Europe's largest dairy sellers. The company tapped local architects Chardon, Belaud, and Paris-based MPRA to convert the 115,000-square-foot, 1950s André Besnier & Company factory into Lactopôle, a comprehensive museum of the history of France's great dairy tradition.

A blue glow envelops the low-lit, corridor-like galleries. Computer-controlled lighting and video projections come to life as visitors progress through the museum's collection. Framed by a large grouping of antique dairy-production equipment, Lactopôle's offerings include dioramas; displays of art-quality packaging, labels, and advertising; a research library; an exhibit on the history of Lactalis; and the requisite tasting room and boutique. *M.O.*



Computer-controlled lighting adjusts as visitors progress through the galleries; transparent Privalite screens (top left and right) become opaque with imagery. A blue glow unites didactic exhibits, including this display (above) that details bovine lactation functions.



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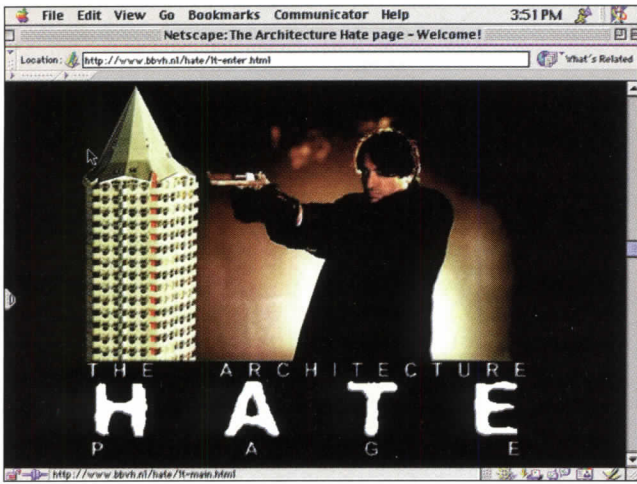
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# Website Lampoons 'Bad' Design



Dutch-boy mafia: Website invites visitors to vent their design frustrations in a safe, nonviolent manner.

A clever navigation bar features animations of demolition sequences activated by your cursor. Visitors can upload a photo of a building, thus "nominating" it for the inauspicious distinction of being one of the world's most hated, or comment on the buildings displayed. The results are compiled into a constantly changing top-10 list. At press time, the list featured skewers of Frank Gehry's unfinished Experience Music Project in Seattle ("looks like the entrails of those fish he used to do"), a Louisville, Kentucky, tower by Taliesin ("who knew macramé could be incorporated into architecture?"), and your neighborhood Wal-Mart ("no wonder so many Americans are suicidal"). *M.O.*

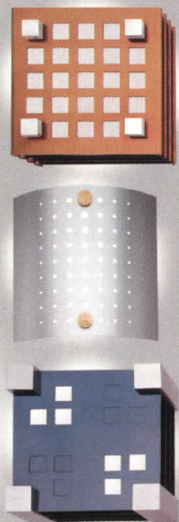
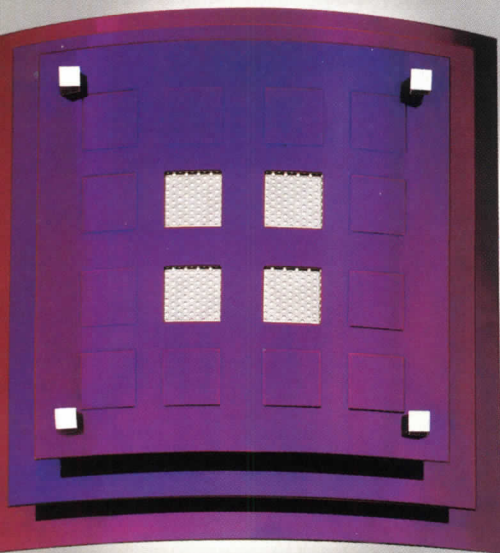
**Hate Crime** One of the fundamental truths of this business: Every architect is a critic. If further proof is needed, simply log on to [www.bbv.nl/hate/](http://www.bbv.nl/hate/) and let the games begin! The economically designed site, presented by Rotterdam-based architecture firm BBVH as a democratic forum, starts with a bang: a startling image of a crazed gunman shooting a building. A

The Scandinavian Tower in Malmö, Sweden—nicknamed the "Bootleg" for its distinctive profile—will top out at 1,067 feet.

The **Museum of Modern Art** in New York City has selected **Michael Maltzan Architects** to design a temporary art center in the former Swingline Building in Long Island City, Queens.

Developer and philanthropist **Frederick P. Rose** (benefactor of the new planetarium at New York City's **American Museum of Natural History**) has donated \$5.5 million to the Columbia, Maryland-based **Enterprise Foundation** to endow an eponymous fellowship to support young architects and low-income

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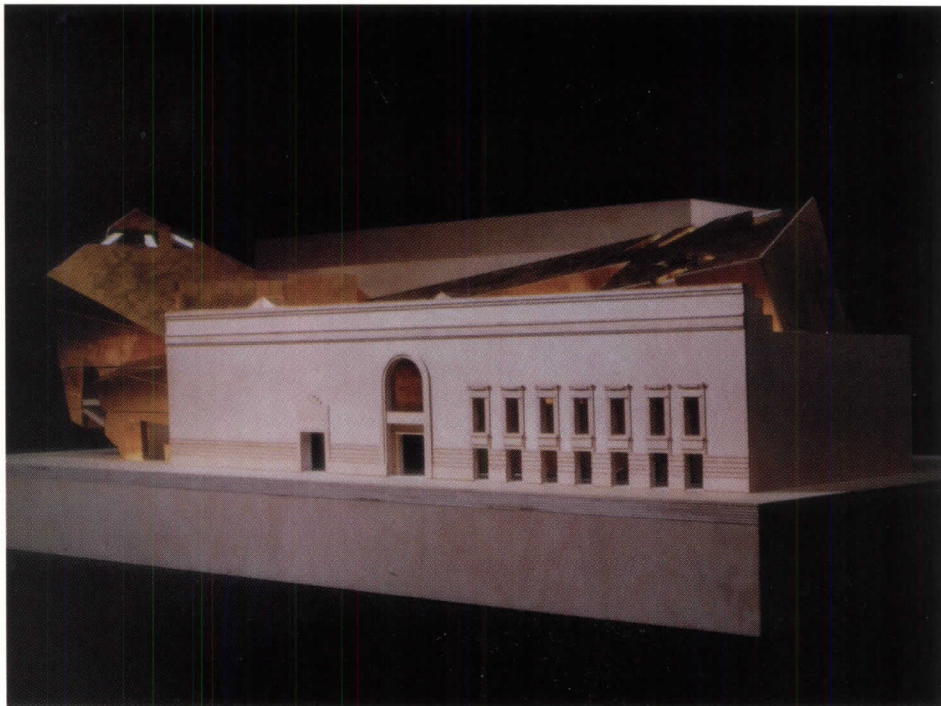
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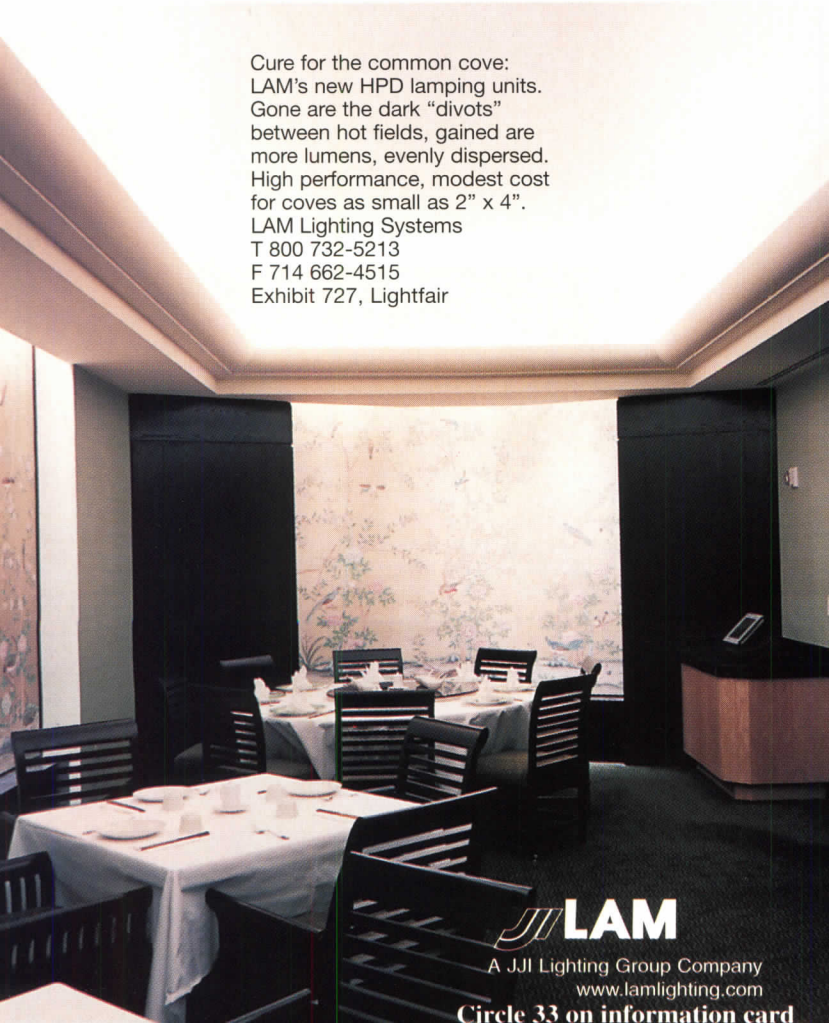
# Libeskind Designs Second Jewish Museum

**Design** The Jewish Museum San Francisco (JMSF) has unveiled a design by Daniel Libeskind for a 10,000-square-foot, \$60 million addition to the Willis Polk-designed Jessie Street Power Substation (1907). This will be Libeskind's first stateside building and his second Jewish Museum (the first is in Berlin). The new JMSF is a composition of jagged interruptions of the building's classical envelope that, in plan, refer to the Hebrew letters that form the blessing *l'chaim* (to life). The Jewish Museum is scheduled to open in March 2002. *M.O.*

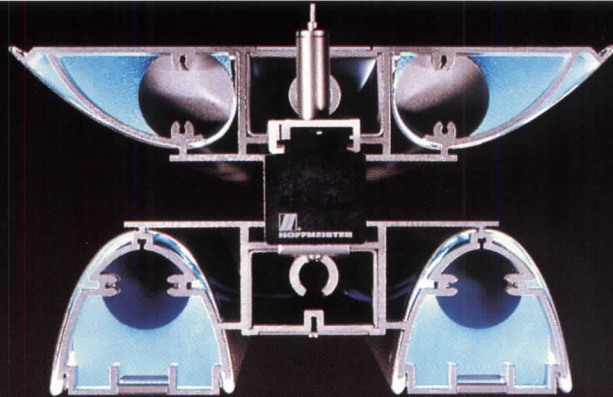


Libeskind's chaotic interruption (background) of the museum's classical shell actually conveys a solemn message of remembrance.

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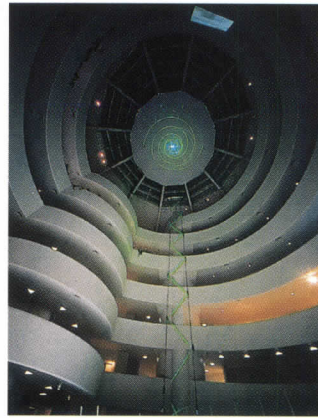


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# Nam June Paik's Best Television Drama

**The Art of Architecture** You know what would be great? If there were a cloud of mist, a laser-light show, and televisions all over the floor in the atrium of Frank Lloyd Wright's spiraling Solomon R. Guggenheim Museum (right) in New York City. Oh...there *are*? Sure, it sounds like Las Vegas' revenge, but the interventions of Korean video artist Nam June Paik for the museum's exhibit *The Worlds of Nam June Paik*, on view through the end of this month, shine in electrical dissonance from Wright's austere curves. *M.O.*



news

awards to non-architects for their contributions to the field.

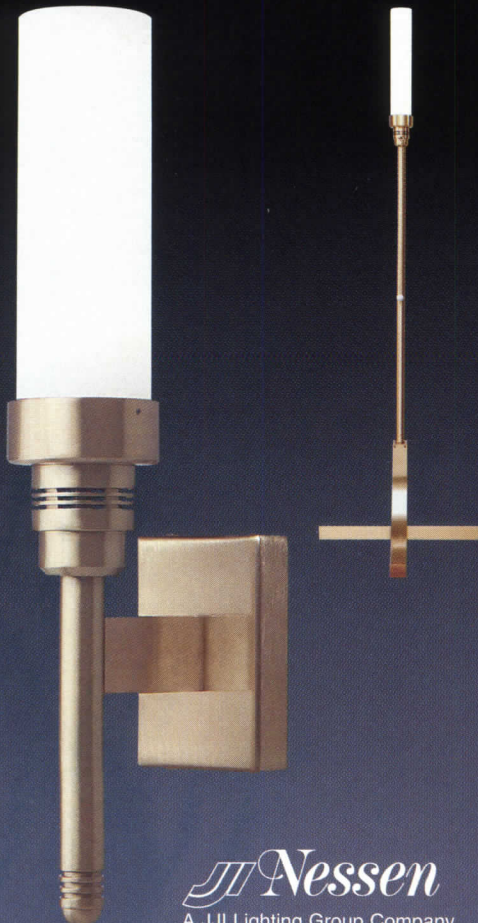
Just two months after protests led to the removal of Holocaust-era photographs and references from a Taiwan restaurant called **The Jail**, a Seoul, South Korea, saloon proprietor is under fire from Israeli officials and a Jewish group for his themed venue. Called **The Third Reich**, its SS-uniformed staff serves such cocktails as the "Adolf Hitler" amid Nazi flags, propaganda posters, and military memorabilia. The owner, **Hyun Sae-woog**, said he "only wanted to attract people's attention." For the record, he does not support Hitler's teachings, but admits his knowledge of the German leader is limited to the "killing of some Jews."



## Stiff as a Board, Light as a Feather

Building with shells and feathers may at first seem ludicrous in our steel-and-concrete age, but materials research is pushing these possibilities toward feasibility at an accelerating pace. Material ConneXion, a product research center in New York City, advances this cause with *Fuzz, Feathers, and Beyond*, an exhibition of small objects designed by Philippine-born industrial designer Carlo Tanseco. Among the offerings are vases made of bamboo, rattan, and paper twine (left). The exhibit continues through April. *M.O.*

popular genre, as interpreted in Baton Rouge and Vela. The format is by Benjamin Noriega-Ortiz. It's about getting it right without being righteous. Nessen Lighting 914 698-7799, 914 698-5577



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## Duany Plater-Zyberk Designs 2000 LIFE Dream House

Continuing a trend toward traditionalism, *Life* magazine has selected Miami's Duany Plater-Zyberk & Company (DPZ) to design the 2000 LIFE Dream House. DPZ principals Andrés Duany and Elizabeth Plater-Zyberk, founders of the New Urbanist movement, have designed The Lifespan House, an 1,800-square-foot cottage that expands as the demands of family and lifestyle dictate. A prototype of the design is presently under construction at I'On, a neotraditional development in Mount Pleasant, South Carolina. Each year since 1994, *Life* has chosen a noted architect to design a moderately sized home representative of the American dream. The publication sells the A-list blueprints and later publishes the varied individual interpretations of the design, which serves as a pointed cultural mirror. Although the program's origins lie in the seven progressive designs Frank Lloyd Wright contributed to a "homes for modern living" feature in the magazine in 1938, in recent years more mainstream schemes by Robert A.M. Stern and Michael Graves have prevailed, reflecting the nostalgic tastes of custom-home construction in the United States. *Life* will publish DPZ's Lifespan House in its October issue. *M.O.*

## Hollywood Attempts Secession From L.A.

**Border Wars** As if Los Angeles didn't have enough problems with police scandals, overcrowding, traffic, and smog, now Hollywood wants to secede. A group called Hollywood VOTE (Voters Organized Toward Empowerment) is conducting a petition drive that could lead to a citywide vote on whether Tinseltown may break away from the nation's second-largest city. If the group succeeds in establishing a 4-square-mile city of 160,000 inhabitants, the Hollywood sign, Mann's Chinese Theater, and Paramount Studios would no longer represent Los Angeles to the world.

Hollywood VOTE leaders say they are impatient for city-sponsored redevelopment to restore Hollywood's original luster and meet tourists' expectations. They propose converting Hollywood Boulevard, which has turned seedy, into a pedestrian mall with a movie industry theme—partly designed by RoTo Architects (see page 43)—and, possibly, a new Rockwell Group-designed home for the Academy Awards. Residents of two other areas of Los Angeles

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possibilities others  
are afraid of.

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The List

# Largest Metropolitan Areas

New York City	19.9 million
Los Angeles	15.6 million
Chicago	8.6 million
Washington, D.C.	7.2 million
San Francisco	6.7 million
Philadelphia	6.0 million
Boston	5.8 million
Detroit	5.4 million
Dallas	4.7 million
Houston	4.3 million

SOURCE: THE ASSOCIATED PRESS



## Woody Allen Waxes Preservationist

**Propaganda Department** "When I really want to show Manhattan as a warm place, I always return to Carnegie Hill to film," Woody Allen intones solemnly in his latest flick. Allen debuted the untitled short at, of all places, the New York City Landmarks Preservation Commission. The film-

maker created the love letter to the 'hood, where he lives with wife Soon-Yi Previn, to weigh in on the impending construction of a 17-story apartment tower at the corner of 91st Street and Madison Avenue (left).

In the less-than-three-minute opus, Woody rhapsodizes about Carnegie Hill's great private schools, the many quaint shops and restaurants, and its lovely streetscapes of intimate row houses and grand mansions as the camera pans lovingly over residents walking their dogs and lunching in streetside cafés. He underscores how out-of-scale the new high-rise will be with crude graphics that systemically block the area's storied vistas with dramatic blackouts (right).

No word yet on the effect of Allen's appeal. But the auteur's signature pessimism doesn't seem to bode well: "I've been on the losing side of a lot of development battles," he kvetches. *M.O.*



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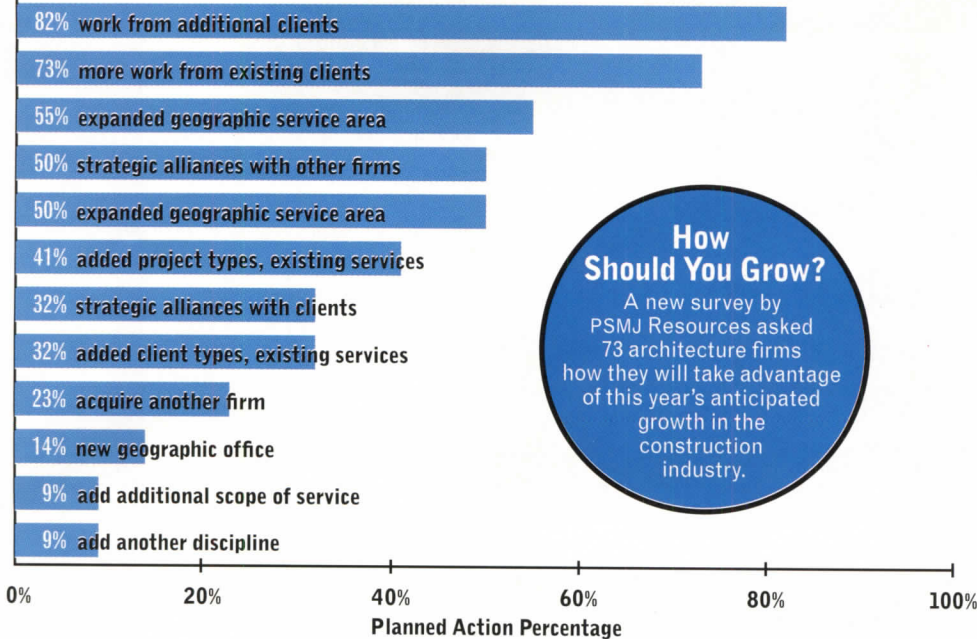
Circle 43 on information card

communities in need of architectural services. The cash will fund 30 three-year, \$40,000 annual stipends over the next nine years.

**Zaha Hadid** has bested **Coop Himmelb(l)au**, **Toyo Ito**, **Enric Miralles**, and **Barkow Leibinger** for the commission to design a new science center in Wolfsburg, Germany.

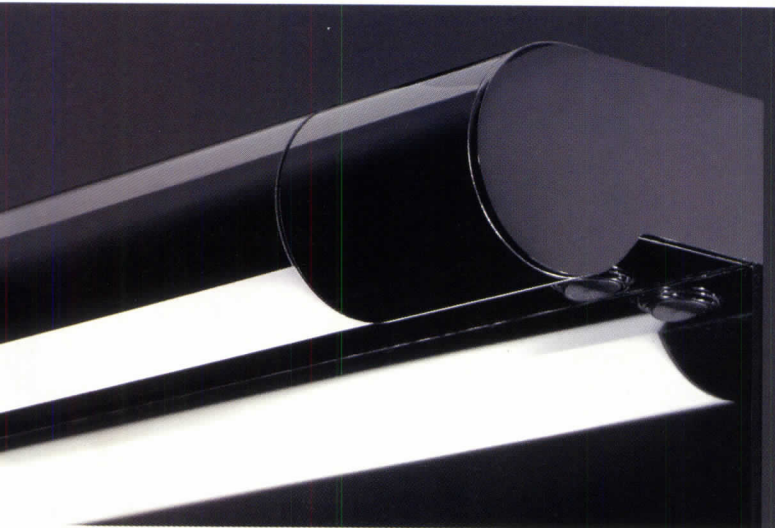
Lighting designer **William Lam**, acoustician **Christopher Jaffe**, educator and artist **Douglas Cooper**, planner **F. Michael Wong**, colorists **Donald Kaufman** and **Taffy Dahl**, the **San Antonio Conservation Society**, and the **Aga Khan Awards for Architecture** are this year's recipients of the AIA's Institute Honors. The AIA hands out the annual

Vitals

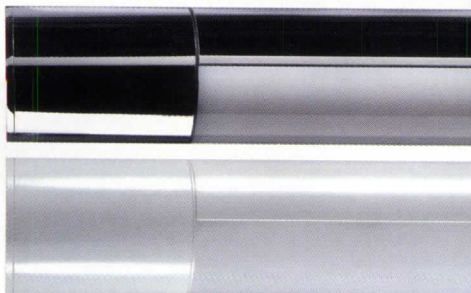


How Should You Grow?

A new survey by PSMJ Resources asked 73 architecture firms how they will take advantage of this year's anticipated growth in the construction industry.



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Say goodbye to Hollywood: Iconic Mann's Chinese Theater (at center) mingles with the bustle of workaday Tinseltown.

receive in city services. In demanding more control over neighborhood renewal and improvements, they point to the strides made by such nearby smaller cities as Santa Monica, Burbank, and Culver City.

If Hollywood VOTE gets the signatures it needs favoring cityhood by the August 15 deadline, the matter may be able to piggyback on the feasibility studies now under way for the Valley and San Pedro. The studies, conducted by the Local Agency Formation Commission, are expected to take two years. If the studies support independence for any or all of the three areas, Los Angeles voters would have the final say. Secession would require majority approval citywide

also want to secede and form separate cities. Secessionist leaders in the San Fernando Valley and the San Pedro-Wilmington harbor area have already gathered the necessary 20,000 voters' signatures in their areas to trigger county-administered economic feasibility studies on forming the two new cities. Secessionist leaders in all three communities argue that they are paying more in city taxes than their areas

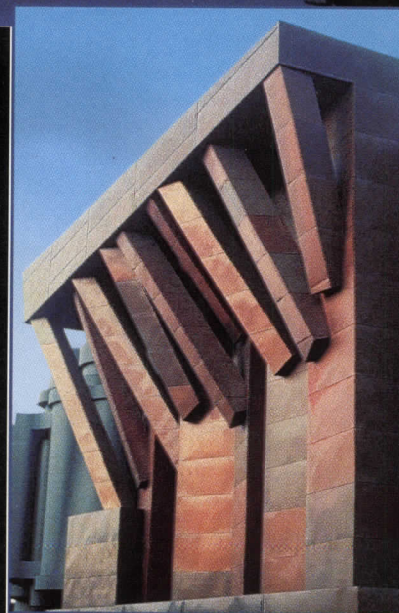
and in the detaching areas. Mayor Richard Riordan and other city officials have vowed to fight to keep Los Angeles together. (About 60 percent of Los Angeles voters live in Hollywood, the Valley, and harbor areas.) *Ann Jarmusch*

*Ann Jarmusch is the architecture critic for the San Diego Union-Tribune.*

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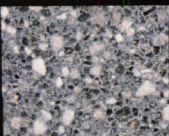
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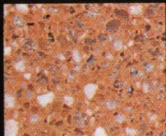
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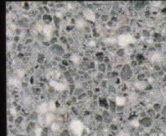
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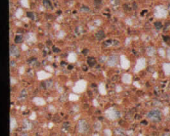
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## Chicago's Drugstore Rehab

**Retail Therapy** The corner drugstore may elicit a warm nostalgia, but the aggressive suburban strip-style development that contemporary "big-box" pharmacies employ is the bane of urban planners (February 2000, page 50). Deerfield, Illinois-based Walgreens Company recently signed an agreement with the city of Chicago that promises to mitigate

Streetside dialogue, minimized signage, and quaint iron fencing are among the prescriptions of Walgreens' agreement with the Windy City.

the deleterious effects of such development in the city where the company was founded in 1901. Thirty-five stores will be constructed under the negotiated terms over the next two years.

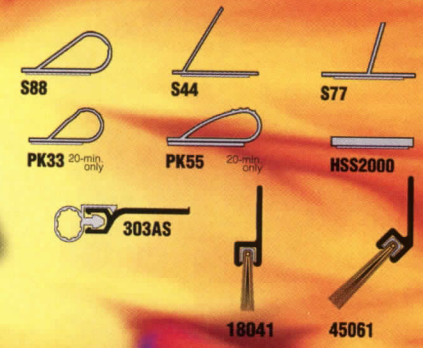
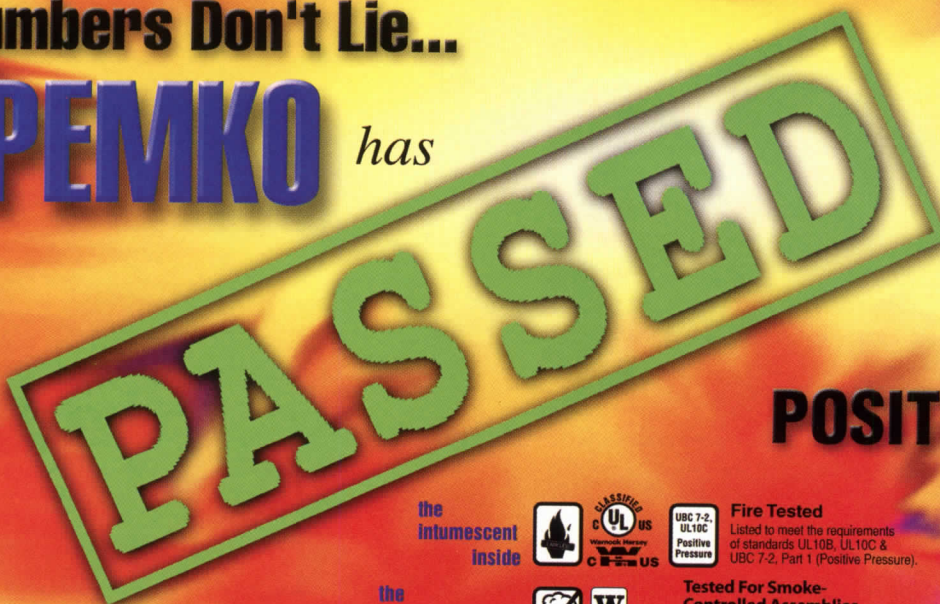
The 18-point agreement regulates siting, facade, building, landscaping, and signage. Prescriptions vary from the highly detailed, requiring 20-foot modules with pilasters, columns, and clear glass on facades facing public streets, to the vague invocation of "contextual manner," a reference that appears three times in two of the strictures.

The menu of design elements will be familiar to anyone who knows New Urbanist planning principles, including pedestrian entrances from public sidewalks, articulated facades and roofs, as well as strict limitations on the type and size of signage.

Strip-type shopping centers have proliferated in recent years in Chicago as "big-box" retailers have infiltrated developing neighborhoods. The Department of Planning is discouraging this building type and the Walgreens agreement is a core part of the initiative. The adopted standards are considered minimum requirements; exceptions must be negotiated between Walgreens and the city. *Edward Keegan*

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## Calendar

## Exhibitions

**Berkeley, California**

**Roma/Pacifica: The Phoebe Hearst International Architectural Competition and the Berkeley Campus, 1896–1930** at the UC Berkeley Art Museum through April 23 (510) 643-6494

**Cambridge, Massachusetts**

**100 Years of Landscape Architecture at Harvard—Our Heritage** at the Harvard University Graduate School of Design through April 30 (617) 496-5065

**Chicago**

**Billbao: The Transformation of a City** at the Art Institute of Chicago through July 16 (312) 443-3600

**Los Angeles**

**At the End of the Century: One Hundred Years of Architecture** at the Museum of Contemporary Art April 16–September 24 (213) 621-2766

**Montreal**

**En Chantier: The Collections of the CCA, 1989–1999** at the Canadian Centre for Architecture through April 30 (514) 939-7000

**Visions and Views: The Architecture of Borromini in the Photographs of Edward Burtynsky** at the Canadian Centre for Architecture through May 7 (514) 939-7000

**Shaping the Great City: Modern Architecture in Central Europe, 1890–1937** at the Canadian Centre for Architecture May 23–October 15 (514) 939-7000

**New York City**

**The New York Century World Capital Home Town, 1900–2000** at the Museum of the City of New York through July 9 (212) 534-1672

**Making Choices: Modern Living 1** at the Museum of Modern Art through July 26 (212) 708-9400

**National Design Triennial: Design Culture Now** at the Cooper-Hewitt National Design Museum through August 6 (212) 849-8400

**Making Choices: Modern Living 2** at the Museum of Modern Art April 30–September 12 (212) 708-9400

**A Century of Design, Part II: 1925–1950** at the Metropolitan Museum of Art; May 9–October 29 (212) 535-7710

**San Francisco**

**Sol LeWitt: A Retrospective** at the San Francisco Museum of Modern Art through May 21 (415) 357-4000

**Seattle**

**The Work of OMA—Rem Koolhaas and BCJ—Peter Bohlin** at the Bank of America Gallery; April 20–May 19 (206) 585-3200

**Washington, D.C.**

**See the U.S.A.: Automobile Travel and the American Landscape** at the National Building Museum through May 7 (202) 272-2448

**Ralph Rapson: Sixty Years of Modernism** at the Octagon Museum through May 28 (202) 638-3221

**Frank Lloyd Wright: Windows of the Darwin D. Martin House** at the National Building Museum through August 20 (202) 272-2448

**The White House in Miniature** at the National Building Museum through September 17 (202) 272-2448

**Reinvigorating the Cities: Smart Growth and Choices for Change** at the National Building Museum April 19–September 6 (202) 272-2448



Even amid **The Splendor of 18th-Century Rome**, the art world looked backward for inspiration. While at first glance Giovanni Paolo Pannini's *Interior of an Imaginary Picture Gallery with Views of Ancient Rome* (1756–57) seems to be a painting about an 18th-century salon, the room's dramatic perspective and detailed representations of ancient Roman architecture put the glory of antiquity at its center. At the Philadelphia Museum of Art; now through May 28. For more information, call (215) 684-7860.

## Conferences

**AIA 2000 National Convention and Exposition** Philadelphia May 4–6 (202) 626-7395

**A/E/C Systems** Washington, D.C. June 5–8 [www.aecsystems.com](http://www.aecsystems.com)

**Reinventing Space: Beyond the Boundaries of the Twentieth Century** Jerusalem June 11–14 [www.jersemar.org.il](http://www.jersemar.org.il)

**53rd Annual Meeting of the Society of Architectural Historians** Miami; June 14–18 [www.sah.org](http://www.sah.org)

**Construction Specifications Institute** Atlanta June 21–25 [www.csinet.org](http://www.csinet.org)

**Computers for Construction 2000** Anaheim, California November 6–9 (800) 451-1196

**Build Boston** November 14–16 (617) 951-1433 ext. 221

## Competitions

**The MacDowell Colony** offers eight-week residencies to architects deadline April 15 [www.macdowellcolony.org](http://www.macdowellcolony.org)

**2000 National Preservation Awards** sponsored by the National Trust for Historic Preservation deadline May 1 (202) 588-6236

**Frate Sole Foundation International Prize for Sacred Architecture** carries a 300 million-lire (approx. \$190,000) prize; deadline May 31 fax (39) (0382) 301-413

**Palos Verdes Art Center International Architectural Design Competition** registration deadline April 30 [www.pvartcenter.org](http://www.pvartcenter.org)

**The James Marston Fitch Charitable Foundation Mid-Career Grants** of up to \$10,000; deadline September 1 (212) 777-7800



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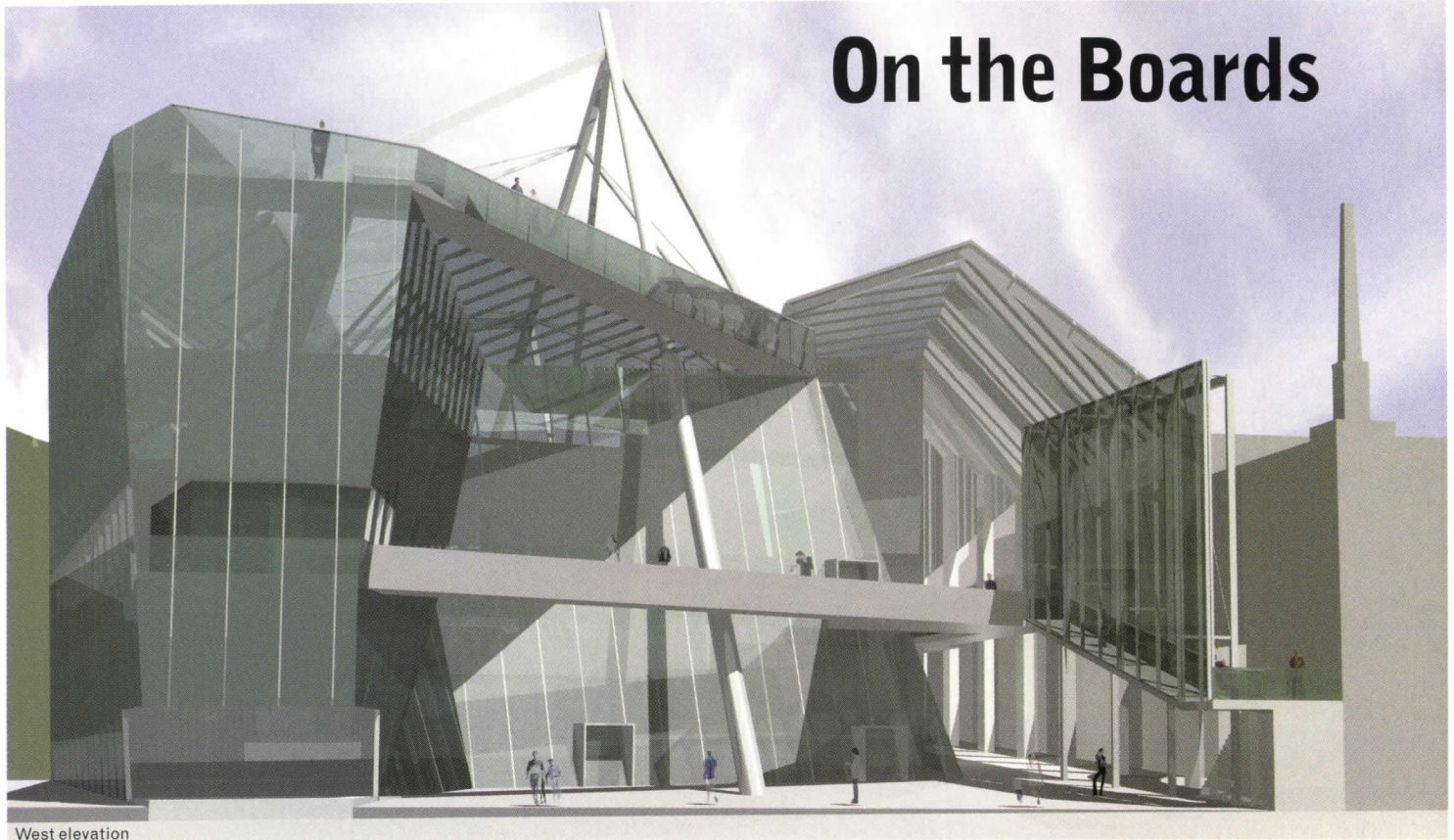


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# On the Boards

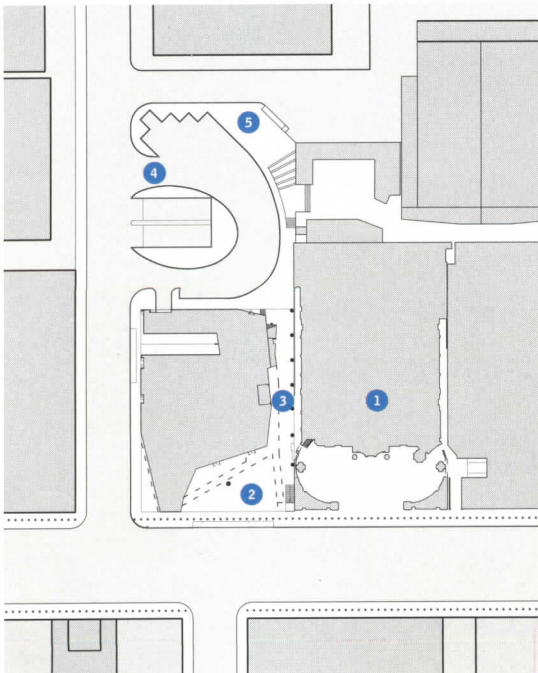


West elevation

Site plan

155' ^

- 1 Mann's Chinese Theater
- 2 forecourt
- 3 connecting passage
- 4 entrance drive
- 5 new retail building



## RoTo Architects, Hollywood-Orange Building, Hollywood

Just like New York's reincarnated Times Square, Hollywood is going full-circle: from glittering entertainment enclave to den of iniquity and back to a twinkling, tourist-clogged district of renovated theaters and shopping complexes (page 32). The newest addition to the city's burgeoning, pedestrian-friendly core is a 31,000-square-foot retail building at the corner of Hollywood Boulevard and Orange Court, designed by Los Angeles-based RoTo Architects in conjunction with the John Ash Group. The Hollywood-Orange Building will contain

three shops on two floors, organized around a tightly curved entrance drive. There will also be two levels of underground parking—with the ubiquitous L.A. valet, of course—and a roof terrace, shielded by a removable fabric canopy, with views of the Hollywood Hills.

RoTo's new retail complex will be a whirl of luminous activity with projecting stairs, balconies, and planes of glass wrapping the internalized porte-cochère. In true Times Square fashion, four of the exterior walls will be given over to giant billboards. *Raul A. Barreneche*

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# practice

“The AIA’s annual legislative outing amounts to a self-help mission.”  
**Politics, page 53**

“The Eden Project is a scientific and educational experiment whose goal is to explore the world’s three key climatological regions, or biomes, under one roof.”  
**Green, page 57**



## Meet the New AIA (Same as the Old AIA?)

Architecture’s beleaguered professional group faces yet another shake-up.  
**Christopher Hawthorne** ponders its future.

**Politics** For several days in January, preparing to visit the American Institute of Architects’ (AIA) annual Grassroots conference in Washington, D.C., I gave myself a crash course on the Institute’s recent history. Every document I pored over and e-mail I scrolled through announced the same chipper news: The 143-year-old trade group, never known for operating anywhere near the cutting edge, was seeking to reinvent itself as a sleek, forward-looking body. In the organization’s

*Ambassadors of Design: An architect presses flesh with Rep. Ken Bentsen (D-TX) as the AIA tries to respond to the expediencies of a more competitive business world.*

## The AIA Leadership: Who Are They?



### President Ronald Skaggs

Dallas architect Ronald Skaggs is chairman and CEO of 500-person HKS Architects—no puny job title. But as the new president of the AIA, he faces a more daunting venture: implementing the AIM plan and, more importantly, vitalizing the organization's drowsy bureaucracy. Is he up to it?



### CEO Norman Koonce

Norman Koonce arrived as the AIA's day-to-day manager last January when the board dumped Mark Hurwitz after just one year. A former president of The Architectural Foundation, Koonce is regarded as personable and nonconfrontational. Insiders say he's too ineffectual to get the job done.



### COO Jim Dinegar

Although an outsider to the architectural world, Dinegar has brought badly needed rigor and Washington smarts to the national office, first as head of government and industry affairs, now as COO. Dinegar is viewed as highly competent, but possibly overburdened.

own literature, especially, the theme was like a mantra. Every page thrummed with "change-change-change," "new-new-new."

The AIA, I learned, had a new CEO, former American Architectural Foundation president Norman Koonce, and a newer COO, James Dinegar. It had unveiled an ambitious reorganization plan called AIM (an acronym for "Aligning the Institute for the Millennium"), a seven-pronged document that seeks to banish old-fashioned thinking in all its forms. It was planning a for-profit, Web-based spin-off, *AECdirect.com*, to take advantage of the latest opportunities in e-commerce.

The AIA had even whipped up a Vision Statement (not to be confused with its Mission Statement, though that was also new) to reflect its newfound sprightliness. "Through a culture of innovation," the Vision Statement proclaims, "the American Institute of Architects empowers its members and inspires creation of a better built environment."

Change, of course, is a relative concept. To an outsider, the AIA may look as though it's idling comfortably in some bygone era. To those within the organization—to the AIA's 63,700 members, to its regional officers, and especially to the 175 souls who work at its national headquarters in Washington—the view is somewhat different. For them, the past year has been a tumultuous one indeed: 1999 began with the sudden departure of Mark Hurwitz, who served just a year as the AIA's chief executive officer and executive vice president and left, according to AIA staffers, after unsettling questions arose about the veracity of his résumé. Hurwitz had followed Terrence McDermott, who spent three years, from 1994 to 1997, carrying out a slash-and-burn form of restructuring.

After Hurwitz's departure in January 1999, the 67-year-old Koonce was brought on as interim replacement, and was then named as a permanent head by the AIA board four months later. Koonce's immediate

## "AIA staffers have serious doubts about whether AIM will ever amount to anything beyond symbolism."

mandate was clear: to steady the boat and provide some much-needed leadership consistency. After Koonce was brought in, Marga Rose Hancock, executive director of AIA Seattle, says, "I don't know how many times I heard the word 'healing.'"

Still, the timing was awkward: Koonce was joining the AIA just as its reorganization efforts were kicking into high gear. The AIA board approved the AIM plan's initial version in May 1999, the same time Koonce was named permanent CEO. Now the Institute's fourth leader in just over six years had to turn himself into AIM's leading evangelist on the fly.

Essentially, the AIM plan is a blueprint for what nearly everyone at the AIA agrees is an outsized task: reinventing the Institute as wholly contemporary. In part, its genesis was driven by the calendar, since the leaders of the AIA wanted to unveil a fresh reorganization plan at the start of the new century. But AIM was also conceived as a response to a growing chorus of complaints about inefficiencies at the national office, where McDermott had cut nearly a third of the staff. Members who were already worried about a low return on their dues became irate, as they couldn't even get their phone calls answered, let alone returned.

Dinegar admits that his office began receiving a number of angry letters from disgruntled architects. "They were strongly worded," he says. "The AIA is perceived as slow to react and slow to change." AIM, according to Dinegar, is in part designed to address those complaints. He admits that lately the Institute has courted serious disaffection among its own rank and file. "Everybody likes the AIA," he says, "except its members." The AIM plan, he says, is meant to make the AIA responsive on the most basic level: "Now if you call up, somebody will pick up the phone. Now if you write a letter, somebody will respond."

AIM also stresses strategic partnerships, like the AIA's loose alliance with *Homestore.com*, a home-building website *continued on page 147*

On the Hill



The 600 architects who gathered at last January's AIA Grassroots convention received mock blueprints detailing the organization's highest legislative priorities.



After a round of briefings, architects boarded buses for the ride up Pennsylvania Avenue to Capitol Hill, where they dispersed among 190 congressional offices.



Donald Comstock, of Sacramento's Comstock Johnson Architects, en route to Sen. Dianne Feinstein's office: "We think it's most effective to do the lobbying ourselves."



Rep. Ken Bentsen's office was one of seven stops for the delegation of Texas architects, where, like everyone else in Washington, they were left playing the waiting game.



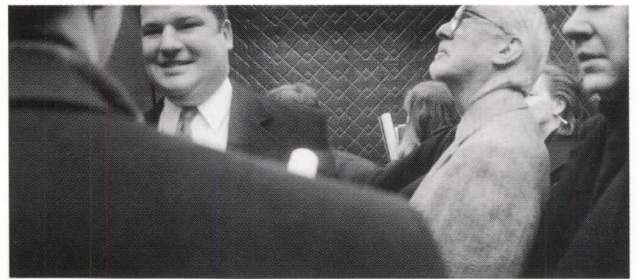
Rep. Ken Bentsen of Texas (right) exits after meeting briefly with an AIA delegation, whom he leaves with Legislative Assistant Gary Palmquist (left) to plead their case on livability, brownfields, and other AIA legislative issues.



After supporting mostly Democrats through the first Republican-controlled Congress in years, AIA leaders like Vice President John Anderson (left) are now cozying up to Republican National Committee chief of staff Tom Cole (right) and other GOP officials.



Ernesto Maldonado, principal of Glassman Shoemaker Maldonado Architects in Houston, and Martha C. Murphree, executive director of the AIA's Houston chapter, offer smiles and conversation in lieu of financial support on the Hill.



Meanwhile, Richard McDonnell (left), program coordinator of the AIA's aspiring political action committee, joins the crowd of supplicants at the rich and powerful Republican National Committee. The AIA hopes to raise \$250,000 for its PAC by this fall. So far, they're less than halfway there.



# The Big Schmooze

The AIA is cranking up its federal lobby. Can it play with the big boys on Capitol Hill? Michael Cannell reports.

## Politics

Eleven hours before President Clinton delivered his State of the Union address last January, 600 architects gathered at a hotel across from the White House in anticipation of pitching their own agenda on Capitol Hill.

By way of coaching, the architects listened to a round of briefings delivered by Rep. Sherwood Boehlert (R-NY) (“Don’t be offended if you don’t see your legislator. Frankly, you’re better off with their staff. They’re the brains.”) and the American Institute of Architects’ (AIA) legislative staff. “Speak your language on Capitol Hill,” urged COO Jim Dinegar, the prime mover behind the AIA’s legislative push. “Don’t be intimidated. Your presence will personalize these issues. Solidify new relationships on Capitol Hill; it makes our job a great deal more effective.”

With that, the architects boarded a fleet of buses for the 10-minute ride up Pennsylvania Avenue, then dispersed to discuss the AIA’s top political priorities with members of the 106th Congress. “We may be novices up here,” says Scott Lurie, a solo practitioner from Oradell, New Jersey, “but we get our point across.”

The AIA’s annual legislative outing amounts to a self-help mission. Rather than devote its \$2.3 million government affairs budget to professional lobbyists, as most industries do, the AIA’s five-person legislative staff attempts to convey its message by deploying architects themselves as a source of valuable expertise. “Our strength is our members,” Dinegar argues. “We need to position architects as a resource to Congress, so that as lawmakers look for help on livability and other issues, they’ll think of us.”

Dinegar’s strategy rests on the questionable premise that architects make natural lobbyists because of their presentation skills and design’s intrinsic appeal. On this January day, the 600 architects dispersed among 190 congressional offices. Dinegar and his staff kept the ambassadors of design “on message” by directing them to speak from the same carefully drafted pitch sheet. Thus, when R.K. Smith, a vice president in Gensler’s San Francisco office, called on Sen. Dianne Feinstein’s chief of staff, Michael McGill, he urged support for legisla-

tion that will provide federal support in the form of tax credit bonds for school modernization and renovation, rather than talk about the plight of architects in general. “Lobbying is more than an effort to convert people,” Smith later said. “It reinforces the impression that constituents support an issue.”

Whether sincere or just sincerely polite, McGill claims that Smith was a welcome relief from the relentless pitch of professional lobbyists. “It’s unusual for the private sector to send practitioners themselves to lobby on a regular basis,” he says. “I find architects to be particularly impressive because they come in with polish and humor, and that makes their message fresh.”

Across the Hill, meanwhile, Michael Hricak, principal of Rockefeller Hricak Architects in Venice, California, was urging Rep. Xavier Becerra (D-CA) to support a bill that would encourage the redevelopment of old industrial sites by using Superfund monies (most of which go to lawyers) to clean up any toxic waste on the site. “It’s important that our voice also be heard,” Hricak says. “Politicians want examples. They want stories. That’s what gets their attention.”

Constituent storytelling is a personal touch. But homilies carry you only so far in Washington’s hard-bitten political circles. “If you’re a national trade organization like the AIA, you’re expected to have a strong Washington lobby,” says Larry Makenson, executive director of the Center for Responsive Politics, a nonpartisan research group. “You’re expected to be a ‘player’ on Capitol Hill, otherwise you’re not going to get the inside track on legislation affecting your industry.” In

**“This PAC is going to be strong, or it’s going to be folded. If it’s not big enough, it becomes a liability.”**

fact, overall spending on federal lobbying jumped nearly 13 percent in 1998, to \$1.42 billion from \$1.26 billion in 1997. The construction industry spent \$22.3 million on lobbying in 1998; the AIA now spends \$374,000 on all aspects of lobbying.

The surest way to win a politician’s ear, however, is to contribute to their election campaign. The cliché is that dollars buy “access,” but even the Capitol Building doormen know that dollars can also facilitate votes. Since the mid-1980s, the AIA has donated to strategically targeted campaigns through its Political Action Committee (or PAC), but its purse never contained more than \$50,000. (In 1998, it doled out just \$25,000, the equivalent of a mere 39 cents per member.) “That’s pathetic,” scoffed Dinegar. “If you have 63,000 members, you’re expected to play with the big boys.” To make matters worse, 65 percent of AIA contributions went to Democrats, even though the party no longer controlled Congress.

Last October, the AIA mailed out its first-ever direct PAC solicitation, asking members to donate up to \$1,000 above and beyond their dues. As of this writing, members have donated some \$72,000, with \$100,000 expected by the AIA’s May

*continued on page 150*

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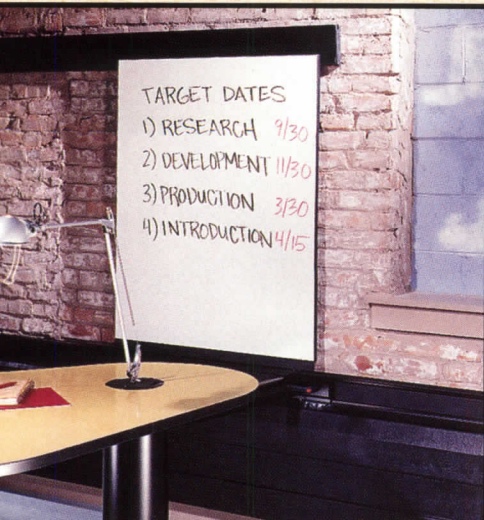
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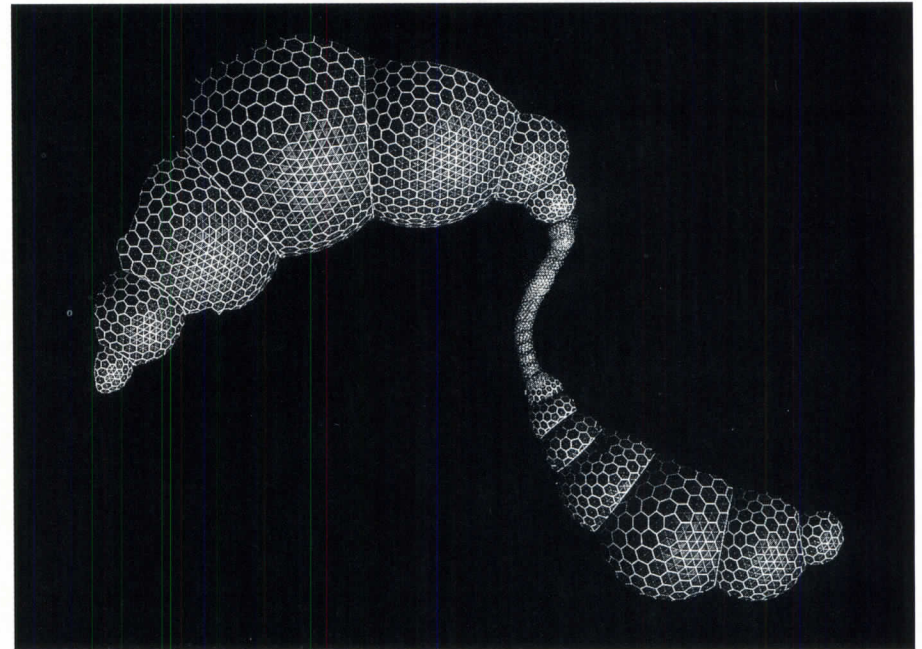
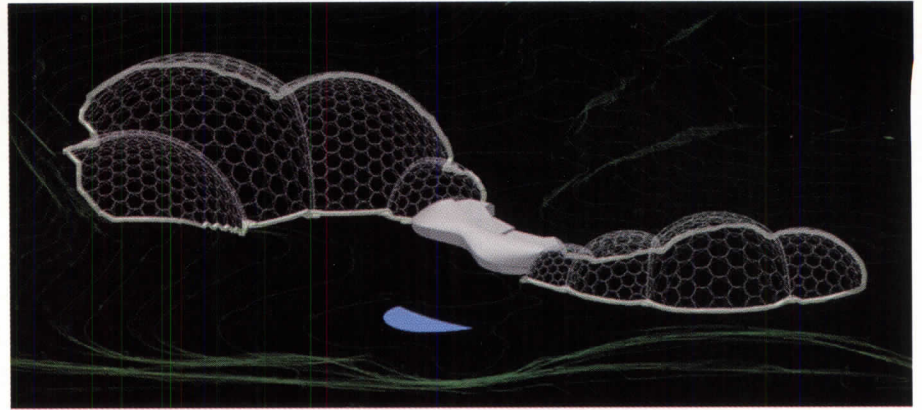
Seeing Daylight

Daylighting designers have argued for years that natural light boosts human productivity. Now, for the first time, comes strong evidence that indeed that's the case. Last year, architect Lisa Heschong of the Heschong Mahone Group in Fair Oaks, California, along with statisticians, enacted two detailed studies on daylighting for Pacific Gas & Electric that demonstrate the benefit daylighting provides in retail sales and school performance.

In the retail study, the sales of 108 identically managed California stores was examined, incorporating such variables as age of store, years since remodeling, income level of the community, and the presence of daylighting. Two-thirds of the stores had skylighting; the rest did not. Using multivariate regression analysis, daylighting was found to boost sales by an average of 40 percent—with a 99.9 percent degree of statistical certainty.

In the school study, improvement in standardized-test performance throughout the school year in more than 700 California classrooms was correlated with various daylighting configurations. Among the findings: Students in classrooms with the most daylight learned roughly 25 percent faster than students in classrooms with only electric light.  
*Alex Wilson*

For the actual reports, visit [www.pge.com/pec/daylight/valid4.html](http://www.pge.com/pec/daylight/valid4.html).



Engineers Anthony Hunt Associates created a 3D model (top) of the foundation “necklace,” which is continuous around the biomes and anchored to bedrock 30 feet below grade. The architect’s early studies (middle) examined how each dome might be subdivided into a feasible structural system. This photograph (bottom), taken in February, shows the first two domes of the warm temperate biome under construction. A model (facing page) shows the biomes as they’ll appear when completed.

ALL COURTESY NICHOLAS GRIMSHAW AND PARTNERS; SIMON DOLING (BOTTOM)



# Global Gardening

Sara Hart reports on the world's largest terrarium, sprouting in the English countryside.

**Green** From a distance, the giant pods snaking their way across a crater in England's Cornish countryside appear to be the work of extraterrestrials gathering specimens of Earth's flora and fauna. The reality is more down to earth, but no less ambitious. The Eden Project, as it's called, is a scientific and educational experiment intended to explore the world's three key climatological regions, or biomes, under one roof. With \$66 million from the lottery-funded Millennium Commission, the grant-wielding government body that also sponsored the Millennium Dome, the project eventually will be the world's largest terrarium, spread over 100 acres under eight overlapping geodesic domes.

Cornwall was chosen as the site because of its clean air and water, and because it is representative of one of the three biomes, called "cool temperate." (The other two biomes are warm temperate and humid tropical, and will be housed in the two largest domes.)

The architect solved many of the problems associated with covering such a sweeping expanse by refining the celebrated geodesic dome. "The domes are actually two layers of lightweight galvanized-steel tubes; the outer is made up of hexagons and pentagons, the inner of hexagons and triangles," explains Jolyon Brewis, project architect for

London architect Nicholas Grimshaw and Partners, designers of the project. "This creates a stiffer structure with the least amount of material. Originally, we designed for one layer of structure, but it required steel tubes measuring 500 millimeters in diameter. With the double layer, the members are reduced to 100- to 200-millimeter diameters, which reduces the amount of steel used, and, because they're smaller, we've optimized light transmission."

In order to span up to 10 meters in a light steel structure, the architect had to find a lighter glazing material than glass. He chose a Teflon-like copolymer called ethylenetetrafluoroethylene (ETFE), which is almost completely transparent, about one percent as heavy as glass, and a better insulator.

German subcontractor Mero GmbH fabricates the steelwork in Germany and ships the parts to the site. Each hexagon is assembled on the ground and hoisted into position by a crane. Workers, accessing the structure from interior scaffolding, then bolt them together. After each dome is completed, abseilers, using rappelling gear, install the ETFE panels. The visitor center opens next month with an exhibition about global biodiversity, and the biomes will be completed in spring 2001. ■

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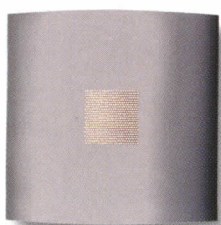
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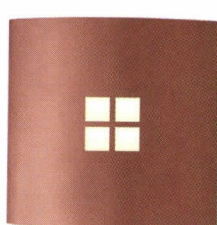
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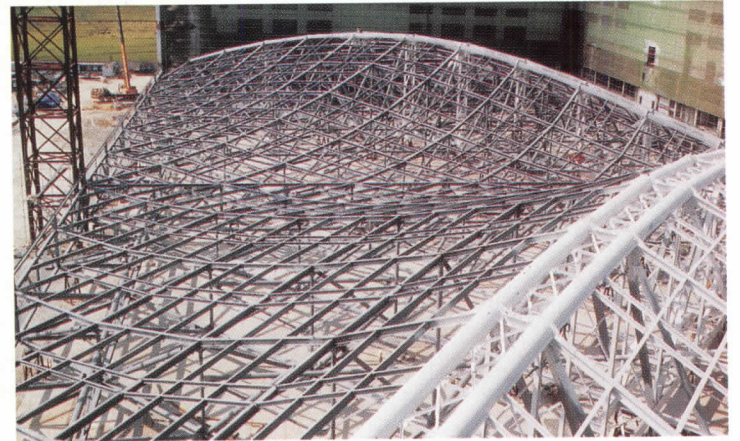


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# KAL's Big Moment (Diagram)

SOM gives an airplane hangar surprising elegance. **Sara Hart** reports on what makes it fly.

**Technology** When the president of Korean Airlines KAL peers from the window of his executive suite, the view is not a rolling countryside or a glittering city, but two 747s and an A300 Airbus that are being serviced just a few dozen yards away. This proximity of corporate to industrial, while unusual, was the dictum that drove the design of KAL's facility at Kimpo International Airport in Seoul. In order to fuse the two, the Chicago office of Skidmore, Owings & Merrill (SOM) designed a seven-story, 1.3 million-square-foot, U-shaped office building that wraps around a 174,000-square-foot, wide-body aircraft hangar.

The standing metal seam-clad roof of the hangar, which spans the 300-by-600-foot, double-square rectangle, is the elegant focal point of





The new Korean Airlines headquarters in Seoul (above) brings maintenance and management together. The roof truss (facing page, bottom) was assembled on the ground and then hoisted to the roof. The double top chord (facing page, top) of the bow arch straddles the supporting box columns.

the complex and the only one of its kind in the world. “It’s not an affectation; it’s a moment diagram realized three dimensionally,” explains William Baker, partner in charge of structural engineering for the project. Twin bow arches beginning at opposite, outside corners of the rectangle converge at a 4-by-4-foot box column located against the office building at the midpoint of the rectangle. In the same way a balancing pole helps a tightrope walker maintain equilibrium, concave rib trusses on either side of the bow arch form balanced cantilevers that support the roof, and span to the front of the hangar on one side of the arch and to the rear wall from the other. The dead loads of the cantilevers consist of the ribs themselves, the bridging members that run perpendicular to the ribs, and the metal cladding.

The wind loads acting on the roof are handled in an adroit inversion of Bernoulli’s principle, which describes how airplanes fly. Air moves faster over the curved surface on the top of an airplane’s wing than the flat surface underneath. Slow-moving air exerts a higher pressure on a surface than fast-moving air; consequently, the pressure beneath the wing is higher than that on top and pushes the wing upward. By contrast, the hangar roof resembles an upside-down airfoil. In severe storms, winds can create suction strong enough to tear off a roof. This risk of uplift is reduced considerably with the bowl form because the forces are downward.

The massive truss, nearly 54 feet from the top cord of the bow to the bottom ties, was assembled on the ground. Using hydraulic strand jacks, workers hoisted the roof at a rate of about one foot per hour. At 10 feet above the ground, the truss was allowed to assume its own weight and stabilize. At this stage, the standing metal seam cladding was installed and the hoisting continued until the top, about 92 feet above grade. It may be the literal interpretation of a moment diagram, but as an architectural form it rolls with a grace that belies its vastness and makes it seem to hover effortlessly—a fitting image for an airline. ■

## Preservation

### Royal Debacle

The British press offers no grace period, as officials of the Royal Opera House (ROH) in London’s Covent Garden learned this past winter.

In December, the 142-year-old ROH reopened to the public after a \$500 million, 30-month renovation led by the London firm Jeremy Dixon Edward Jones. Patrons soon griped about poor site lines and box-office bottlenecks, but the biggest problems were onstage, caused by bugs in new software designed to move sets. In the end, when backdrops and other scenographic elements wouldn’t budge, a dozen performances had to be canceled. Midway through one performance, a trapdoor failed to open, keeping an evil knight from making his dramatic entrance. The

confused audience—and onstage performers—waited 40 minutes before a flustered ROH employee walked out of the wings to apologize.

The London papers had a field day. The *Guardian* called the new ROH a “seemingly endless roll call of disasters.” The *Telegraph*’s Norman Lebrecht found problems everywhere—onstage as well as in the public-address system (“strident and hectoring”) and the men’s bathrooms (not enough hooks, so “jackets are dumped on the floor”). “These were the teething problems you would expect from any project of this size,” says Jeremy Dixon, one of the lead architects. “But the ROH is seen as a privileged institution, and thus becomes an automatic target.” C.H.



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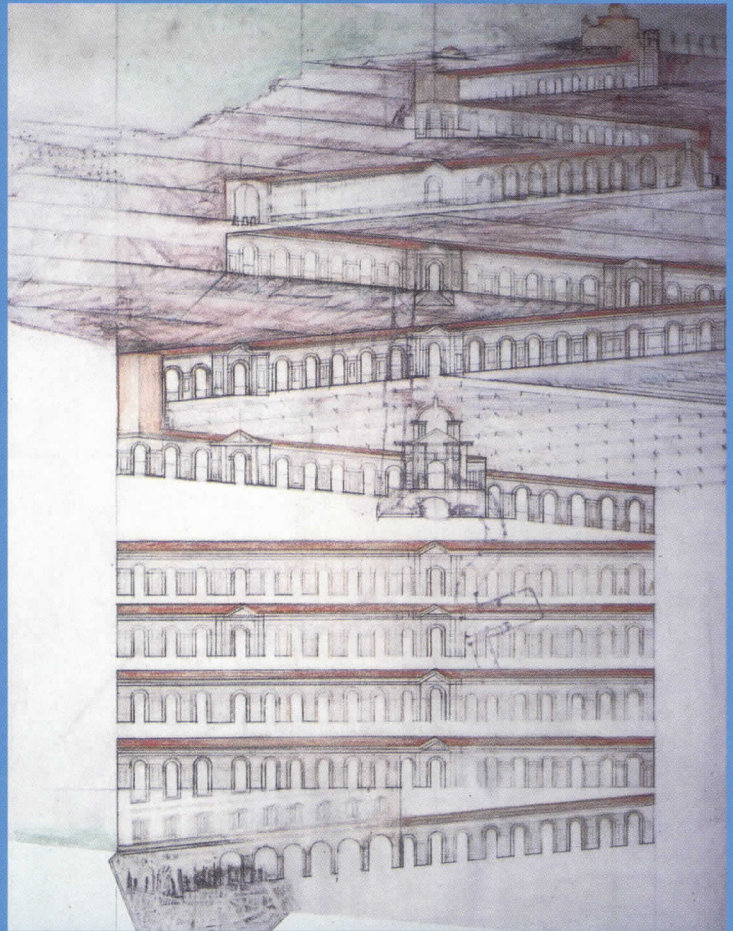


# culture

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Design Triennial  
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**Bradford McKee**  
on Batman's New Beat  
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## A Street for All Seasons

Arcades are sheltered spaces where street and interior merge and pedestrians reign. **Peter Blake** wonders, why did we stop building them?

**City** One reason our cities have become increasingly deplorable is that those who design and build them seem to have learned almost nothing from the past. If they had, for instance, taken a look or two at such wonderful lessons as Pompeii, Venice, Bologna, Paris, or, more recently, the campuses of the University of Virginia or Rice University,

Bologna, as depicted in artist-writer Barbara Stauffacher Solomon's *Portico of San Luca* (1986). One long arcade begins at the city's port entrance and leads to the church, Santuario della Madonna dei San Luca, at the top of the hill. The church was a destination for pilgrims, and the city's arcades were meant to ease their journey.

then such disasters as Times Square and similar monuments to vulgarity would not have been permitted to descend upon us.

Alas, we no longer seem to know about Bologna, or Vigevano, or even Rice. Instead, we pay homage to Chandigarh and Brasilia, neither of which was designed to serve humanity or pedestrian concerns. The simplest lesson is Bologna, about 100 miles north of Florence and the most perfectly arcaded city in Italy. Most of its streets are divided in an utterly straightforward manner: The center lanes are for vehicles (horse-drawn carriages originally, automobiles today), and are bound on both sides with covered pedestrian arcades, which are integral parts of the buildings lining the streets. The only exceptions might be important civic structures, such as churches and palaces, which are usually freestanding and have their own identities. But even these are often linked to the network of covered pedestrian arcades that grid the entire city.

One way in which these arcaded grids make pedestrianism a pleasure is that the covered sidewalks are connected through city blocks.

## **Philip Johnson's proposal that all the buildings in Lincoln Center be connected by pedestrian arcades was vetoed by the other architects, who were on their own ego trips and were not about to surrender their own recognizable images.**

These all-pedestrian “gallerias” bisect the city blocks independently of vehicular roadways. There are several such bisecting arcades in major European cities—Milan’s Galleria as well as others in London and elsewhere—usually glass-roofed and lined with stores. Some are found in unexpected places: Built in 1893, the Gum Department Store in the center of Moscow is a spectacular example. This multistoried glass-roofed compound has pedestrian bridges linking the walkways that line every level. More recently, malls throughout the United States are rather timid “gallerias” of a similar design. And some of the mammoth shopping centers built in recent decades on the edges of modern cities throughout the *world* seem to resemble the old arcaded cities. Except, of course, that they are usually built at the edges of cities, and not as integral parts of urban organisms. One modern interpretation which retains urban characteristics is the elevated shop-lined covered sidewalk in Hamburg that links several skyscrapers and adjoins a highway, performing essentially the same function as the traditional arcade.

What all the historic arcades did is very simple: They separated pedestrians from vehicles, and protected them from the elements—at the same time providing easy access to stores and other buildings from almost any part of the city. Though it’s baffling that such a convincing

urban pattern would be abandoned, there are reasons for its disappearance. First, every owner of every urban building, it seems, now wants his or her name and identity to be visible, recognizable, and significantly different from that of everyone else, next door or across the street. No two or three developers of neighboring projects would dream of consulting each other about offering a unified urban gesture. Further, every architect wants his or her name to be instantly recognizable and significantly different from that of every other architect.

When Philip Johnson was retained to help design Manhattan’s Lincoln Center, he proposed that all the buildings in the complex be connected by pedestrian arcades. “Absolutely not!” the other architects responded in unison. That would have meant that Johnson, in effect, would be designing all the facades, or so the others thought. In other words, Johnson’s idea—which would have added a lovely dimension to Lincoln Center—was vetoed because the other architects on the project were on their own ego trips, and were not about to surrender their own recognizable images. So the architectural ego makes it virtually impossible to build streets like the Rue de Rivoli in Paris or squares like that in the center of Vigevano, south of Milan.

Contrary to the doubts of builders and architects, arcaded streets, squares, and cities are not necessarily anonymous or repetitive. The main street of India’s Old Delhi, in a fantastic district called Chandni-Chowk, is much more chaotic than Times Square. Chandni-Chowk is a series of arcaded streets that were designed to serve people as well as cars, motorbikes, horses, and, of course, sacred cows. The arcades of Chandni-Chowk were built to address the needs of all who would use them, and are totally different from the desolate squares and avenues of Le Corbusier’s Chandigarh.

Before arcaded towns, there were arcaded monasteries. One of the most beautiful surviving monasteries is the Certosa di Pavia, south of Milan. It consists of three or four garden courtyards surrounded by elegant arcaded corridors that connect dozens of little houses, each with its own smaller, walled garden. Built over five centuries ago (and still in perfect condition), each house had a sleeping quarter and private chapel to serve the monk who lived there. They are fronted with more than 100 archways surfaced in terra cotta and marble, forming a continuous arcade, which in turn is attached to an ornate cathedral, which was constructed first. The whole complex is, in effect, a little town with the same beauty as the finest arcaded city.

The arcaded Piazza Ducale in Vigevano, built by Bramante and his disciples, is similar to the Certosa di Pavia, and was constructed around the same time; but its facades are illusionist paintings and considerably larger than the arcades in Pavia. It, too, resembles a monastery of that period and shows the influence of religious architecture on the shapes of arcaded cities. Although today it is rather overwhelmed with parked cars, the Piazza Ducale remains one of the most extraordinary urban designs of the Western world. If and when we take our architecture students to Vigevano, our cities may return to a civilized form. Something rather different from Times Square. ■

Belogna



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Piazza Ducale  
Vigevano

Hamburg



Skyscrapers linked  
by walkway

Hamburg



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HONG KONG MALL



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NOV 70 MADE IN ENGLAND VIEW FROM THIS SIDE 22

29 RUE DE RIVOLI PARIS 24



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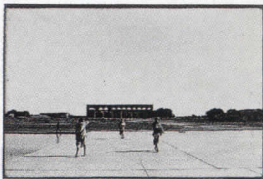


Place des Vosges

RICE



CHANDIGARH



9



Piazza Ducale,  
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Vigevano 1970



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CERTOSA DI PAVIA 20



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At the age of 27, Catherine Bauer won *Fortune* magazine's essay competition—the topic was "Art in Industry"—beating out, among others, Lewis Mumford, her mentor and lover. This photograph of Bauer receiving the \$1,000 prize from Edgar Kaufmann in his Pittsburgh department store was taken in February 1931, when her article was published.



# Housing's Early Advocate

Catherine Bauer changed the concept of social housing in the United States.

**Gwendolyn Wright** notes she also helped raise living standards for future generations.

## **Houser: The Life and Work of Catherine Bauer, 1905–1964,**

by H. Peter Oberlander and Eva Newbrun, foreword by Martin Meyerson (University of British Columbia Press, 1999)

### **Review**

Few readers today will recognize the name Catherine Bauer, even though she was surely the most compelling and effective of American housing reformers. The daughter of a wealthy, conservative East Coast family, Bauer attended Vassar and Cornell (where she studied architecture briefly). Embracing the cosmopolitan spirit of 1920s, she immersed herself in the modernist experiments of literature, architecture, liberal reform, and sexual politics. Bauer's major book, *Modern Housing*, published in 1934 when she was only 29, awakened this country to the achievements of the early modern movement in Europe. Unlike Henry Russell Hitchcock and Philip Johnson's *The International Style* (based on the 1932 Museum of Modern Art exhibition), her text emphasized a social agenda for modern architecture and, equally important, it dared evaluate the strengths and weaknesses of canonical European projects on such terms.

A savvy pragmatism tempered Bauer's lifelong commitment to modernism. She denounced any "simple formula," and cautioned American architects not to copy European prototypes. Why not develop their own, multiple variations of modern housing, she asked, evoking regional traditions and settings, adapting the latest technologies, responding directly to the needs and desires of American workers and their families? Designers and critics should encourage experimentation, yet be wary of judging architecture solely on the basis of forms or intentions. What mattered, she exhorted, was how buildings worked in real circumstances—which inevitably changed over time and from one place to the next. With uncanny prescience these sentiments anticipate many late-20th-century ideas about American architecture.

*Houser: The Life and Work of Catherine Bauer*, by H. Peter Oberlander and Eva Newbrun, seeks to reawaken architects' spirit of political activism by invoking the woman who animated an earlier epoch of reform. The loose coalition of early-20th-century political activists who called themselves "housers" wanted, above *continued on page 151*



### **Media**

#### **Architecture of Reassurance**

film by Mike Mills

Mike Mills' new short film, *Architecture of Reassurance*, which premiered at Sundance this year, offers a 23-minute vignette of suburbia that is as stylized as a Japanese Noh play. Trained in graphic design, Mills composes his scenes as if each frame were a poster: Actors appear like typefaces, justified, flush left or right over backdrops of Southern California's sprawl. Mills prefers ambiguous irony to the kind of condescending satire that pervades most other suburban sketches—*American Beauty*, for example. The camera pans lingeringly over suburbia's unique splendors: the bland tract houses, a giant inflatable bouncy castle (a staple of kids' parties), a fixed-grin real estate agent, or its smaller details, like a discarded hot dog and tacky china ornaments. The action is so deadpan that one is barely surprised when the ornaments start speaking to Alice.

Everything we see, from the blue skies to the gaudy suburbanite clothes, is desaturated, coating the scenes with a patina of indifference, as if the life had been sapped from the action.

The film is a sort of enactment of the everyday-versus-heroic architecture debate. Alice, the 13-year-old heroine, is convinced that the visual homogeneity of the suburban tract houses in the valley below her wealthy neighborhood must reflect the happiness and togetherness of their inhabitants. Venturing into the valley from her family's Neutra-esque hilltop mansion, she tries to assimilate with the locals, but is ultimately rejected. Her idealized view of the ordinary is sent scurrying back to its hilltop vantage point, derided as "unrealistic" by the talking ornaments. Alice remains the romantic outcast, and the suburbanites strive for individual identity while clinging to the familiar. Neither the heroic nor the everyday triumphs. *Peter Hall*

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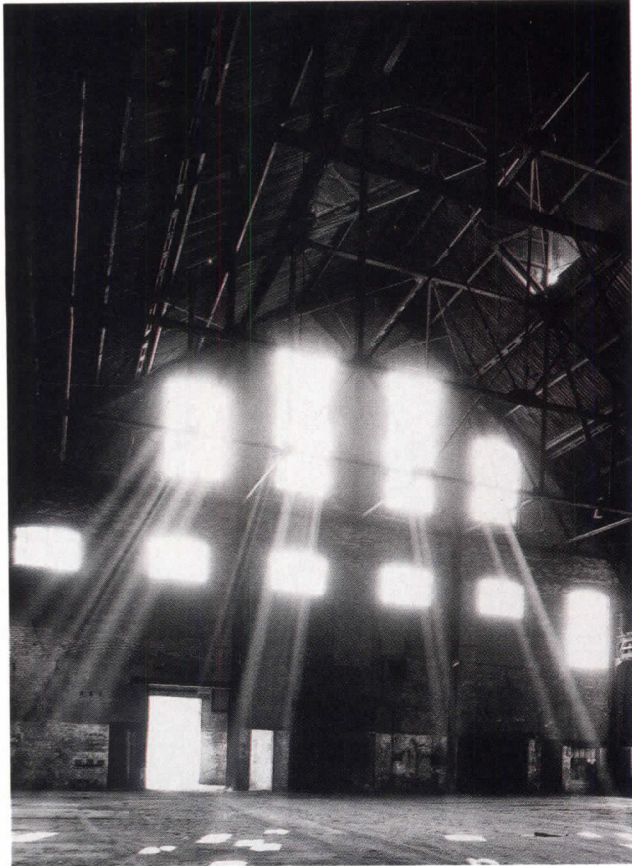
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### Review

**Bethlehem Steel,**  
by Andrew Garn (Princeton  
Architectural Press, 1999)

The Chrysler Building, the George Washington Bridge, the lock gates of the Panama Canal, World War II battle-ships—these are not only key triumphs of the American industrial age, but also clients of Bethlehem Steel, at one time the foremost steel foundry in the country. A new book, *Bethlehem*, pays homage to the company that was formed in mid-1800s, in Bethlehem, Pennsylvania. An essay by Lawrence Metz sketches the history of the plant and, inad-

vertently, the rise and decline of heavy industry in the United States. But the book is primarily a pictorial eulogy: Black-and-white photographs by Andrew Garn capture the plant as it stands today—at an utter standstill, itself a hulking piece of scrap metal.

Bethlehem is considering how to reuse the sprawling four-and-a-half-mile-long plant, which was closed in 1998. It plans to convert the monumental No. 2 Machine Shop into a National Museum of American Industry, a joint venture with the Smithsonian Institute. *Cathy Lang Ho*

# Miscellany, by Design

With a mix of morphing houses, macho motorcycles, and petlike PDAs, an American design triennial makes its debut. Peter Hall takes inventory.

### Review

If the purpose of any biennial or triennial exhibition is to spark an extended bout of bitching (who's in, who's out, and what were they thinking?), then the Cooper-Hewitt Museum's new National Design Triennial has done its job well. First to start carping, Whitney Biennial-style, will be those who feel that the show does not "reveal what is important in design at the present moment," as is its intention, according to the museum's director emeritus Diane Pilgrim. Assembled by three curators from three disciplines—Donald Albrecht (architecture), Ellen Lupton (graphics), and Steven Skov Holt (products)—the show has obvious deficiencies in all the fields it purports to cover: In architecture, the most blatant omission is the work of the very fashionable New York practice Diller & Scofidio (page 90). Meanwhile, product designers may rightly wonder about the prominent inclusion of work by frogdesign, which employs Holt. But what's a triennial or biennial without a little nepotism? The important thing to remember, according to Albrecht, is that the Triennial aims to construct "less a critique than reportage; and is intended for the public, rather than for the field." Those who feel they've seen Karim Rashid's Oh chair and Frank Gehry's Guggenheim one too many times should remind themselves that this is one for the polloi, not the pros.

The Triennial will also provoke a righteous riot among those who think of the Cooper-Hewitt as a kind of stately home for the decorative arts, a place for ornate vases and pretty teacups. But those familiar with Pilgrim's 12-year reign as museum director will recognize the selection of amorphous computers, curvaceous motorcycles, decomposing typefaces, mutating houses, and entropic office buildings as the legacy of a leadership that has battled heroically to haul the federal institution out of its dusty past. That struggle is evident, not only in Pilgrim's valiant efforts to turn the museum building, the meretricious Carnegie Mansion, into a modern facility, but in the institution's unwieldy six-word name: Smithsonian Cooper-Hewitt, National Design Museum. The first three words represent heritage, the last three Pilgrim's rebellious appendage. The latest in her attempt to present design as a contemporary and broadly relevant subject is *Design Culture Now*, the debut of its



Triennial and its accompanying groovy catalog, which sports a die-cut, Day-Glo cover designed by *media darling* Rashid. It has an effect on the museum's image similar to wraparound sunglasses.

The curators organized the unashamedly arbitrary assortment of projects according to typological, rather than disciplinary or chronological themes: Fluid, Physical, Minimal, Reclaimed, Local, Branded, Narrative, and Believable. (These divisions in the exhibition designed by Gabellini Associates, correspond to the eight chapters of the catalog.) This produces some stimulating juxtapositions with the old favorites. Steven Holl's P/A Award-winning, spongelike MIT residence (page 96) sits in the Physical section with such graphic-design classics as a Stefan Sagmeister poster, in which the type is scratched in blood from the designer's skin. Call it the anti-virtual, anti-semantic, phenomenological section. At the entrance to the Fluid room is an Apple

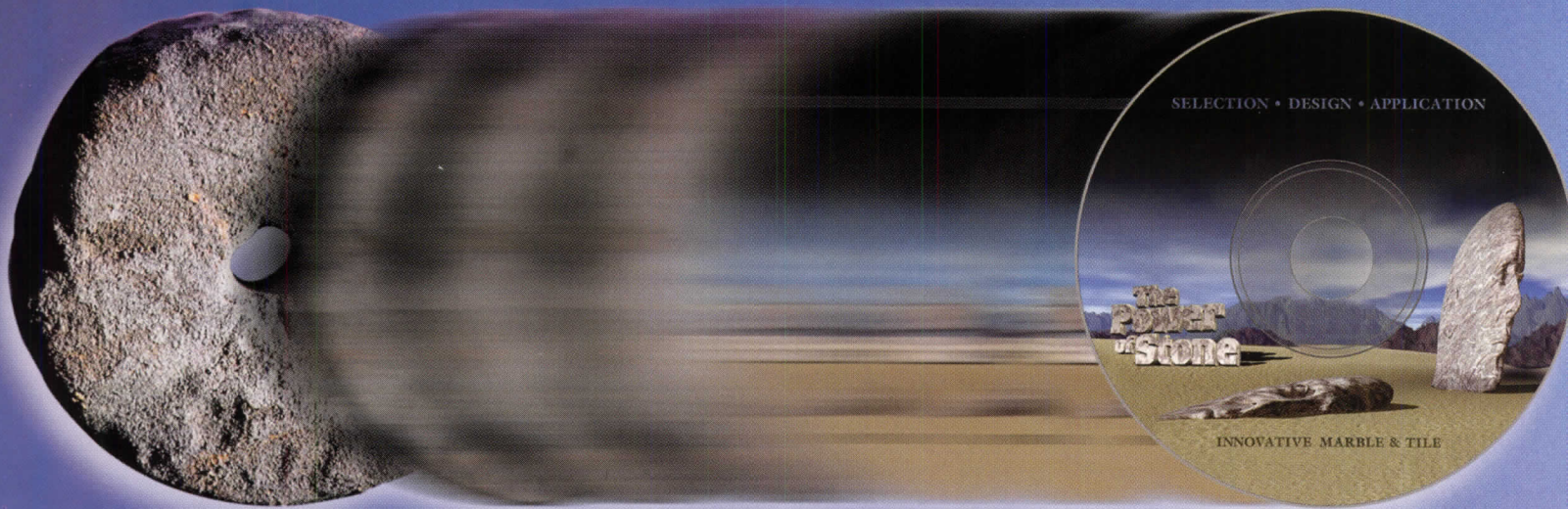
For architect Thom Mayne's Las Vegas restaurant Tsunami, Los Angeles-based graphic designer Rebecca Méndez created discrete visual narratives—in signage, video monitors, and wall murals—that meld into each other.

iMac computer jammed next to Kolatan and MacDonald's mutations of a typical American three-bedroom colonial house (December 1999, pages 76–77). The groupings are essentially formalistic, based on appearances. However, the juxtapositions do illustrate the point (somewhat belabored in the museum's publicity) that the boundaries between disciplines are blurring, and both buildings and products are now designed with the same software—and the same purpose: to be flexible and adaptable.

Gentle provocations such as this are as much as one can expect from *Design Culture Now*, although the catalog's *continued on page 153*

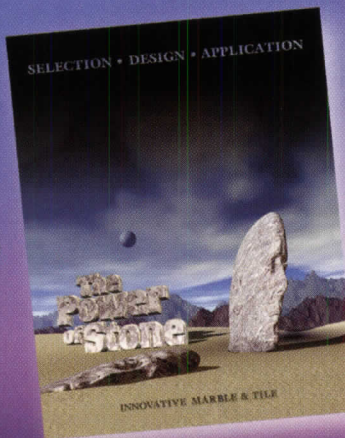
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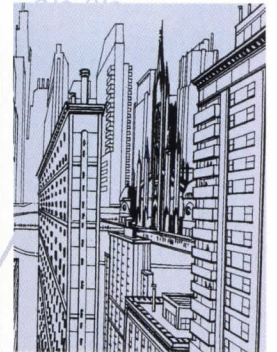
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Perennial gloom shrouded pre-earthquake Gotham, a nightmare of dressed stone caked in a grimy black aura. The 1939 prototype reflected a post-Depression, prewar anti-ideal among intellectuals of the city at its most backward and degenerate. The old urban-design “bible” of Gotham was based on the drawings of Anton Furst, set designer for the first Batman film—who, it must be noted, committed a very un-Batman-like suicide in 1991 when he jumped from the eighth floor of a Los Angeles parking garage.



In the new Gotham, a city of eternal shadiness, DC Comics has simplified the edges of the streets and skyscrapers, and subdued the color palette to blue and orange tones, creating a more modern noir setting than the heavily ornamented city of the past. Batman avails himself of this vertical territory, skyscrapers being his native perch.



Illustrator Martinbrough reasons that, after Gotham’s great earthquake, faith would play a greater role in the lives of returning survivors: His new Gotham Cathedral sits in its own enormous plaza at the city’s center. But citizens must pay to pray: In the economic scheme of the new Gotham, the poorest people live the farthest away from the cathedral. Says Martinbrough, “If you live hand-to-mouth in Gotham, you can only see Cathedral Square with binoculars.”

# Holy Redesign, Batman!

The Caped Crusader’s stomping ground has been overhauled. **Bradford McKee** wants to know whether Batman will be able to find his way around new Gotham?

**City** Gotham City must be rebuilt. In case you weren’t following the story in *Detective Comics*, “No Man’s Land,” here’s the abstract: A huge earthquake destroyed the city last year, plunging Batman’s beat into absolute mayhem. Thousands of people died and millions more, mainly the rich, ran wounded from the city. The poor were left to fend for themselves as greedy gangs of toughs fought ferociously for control of the streets. Batman, who had been mysteriously missing before the disaster, came back to Gotham to team up with Police Commissioner James Gordon and try to restore order.

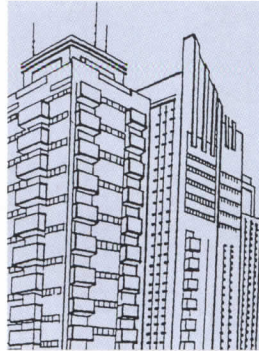
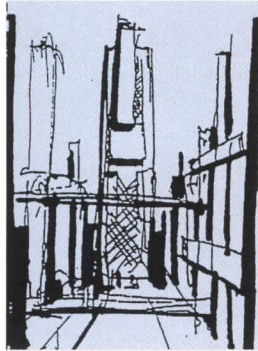
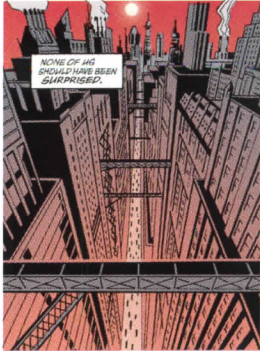
Engineering much of Gotham’s redevelopment is Lex Luthor, the arch-villain of Metropolis (yes, Superman’s hometown) who, like some carpetbagging Robert Moses figure, is paying a surprise visit to Gotham

to remake the city in his image. To help Luthor behind the scenes, DC Comics editor Dennis O’Neil has appointed two, er, urban designers (known in the trade as “pencilers”), Shawn Martinbrough and Scott McDaniel, to reconceive Gotham City from the ground up.

O’Neil points out that Gotham is as much a character in Batman’s world as Catwoman or Joker, “like the Moors in Hardy’s novels, or the streets of London in Dickens.” Martinbrough and McDaniel, keeping their bead drawn on the city’s classic Manhattan model, have kept the city’s essential personality intact during its rebound. “Gotham is oppressive, factory-like,” says Martinbrough. “It’s the city of tomorrow.”

Gotham, distills practically all of pop culture’s ideas about urban evils. Before the quake, the place had become one big baroque haunted





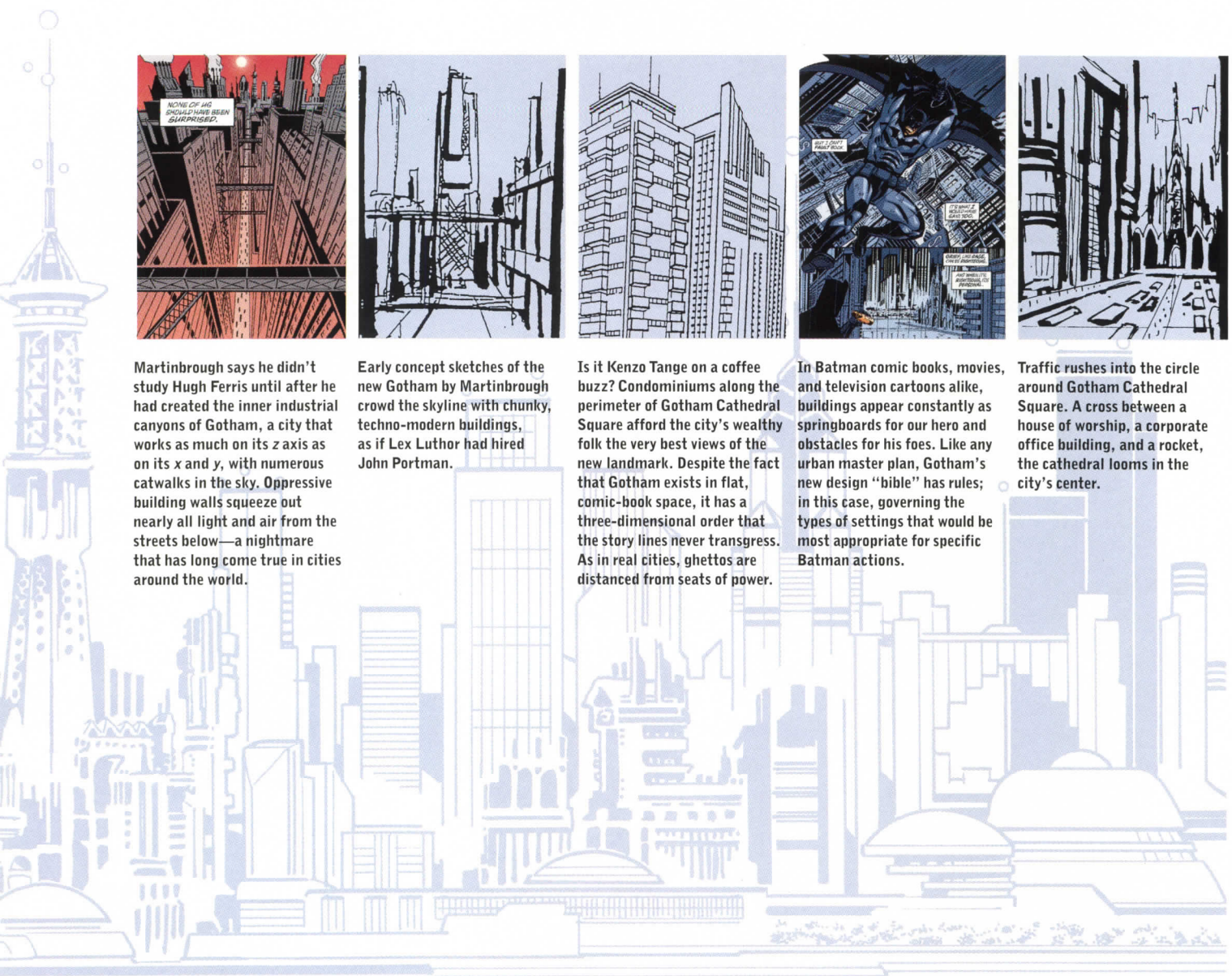
Martinbrough says he didn't study Hugh Ferriss until after he had created the inner industrial canyons of Gotham, a city that works as much on its z axis as on its x and y, with numerous catwalks in the sky. Oppressive building walls squeeze out nearly all light and air from the streets below—a nightmare that has long come true in cities around the world.

Early concept sketches of the new Gotham by Martinbrough crowd the skyline with chunky, techno-modern buildings, as if Lex Luthor had hired John Portman.

Is it Kenzo Tange on a coffee buzz? Condominiums along the perimeter of Gotham Cathedral Square afford the city's wealthy folk the very best views of the new landmark. Despite the fact that Gotham exists in flat, comic-book space, it has a three-dimensional order that the story lines never transgress. As in real cities, ghettos are distanced from seats of power.

In Batman comic books, movies, and television cartoons alike, buildings appear constantly as springboards for our hero and obstacles for his foes. Like any urban master plan, Gotham's new design "bible" has rules; in this case, governing the types of settings that would be most appropriate for specific Batman actions.

Traffic rushes into the circle around Gotham Cathedral Square. A cross between a house of worship, a corporate office building, and a rocket, the cathedral looms in the city's center.



house, crawling with Old World mildew and dread and underworld clichés. But, in the catastrophic aftermath, Batman's creators wanted to rebuild a semi-real city of today. (Gotham's new skyline, in background above, features a Calatrava-esque bridge, as well as towers that echo the Space Needle, Chrysler Building, and other familiar forms.) "The new version will be much more postmodern" than the old, says O'Neil. New Gotham show a denser but cleaner city—though one whose soul has been cleansed all too well. It's turned into a streamlined, post-art deco, post-Bauhaus kind of place, with beveled edges, chamfered crowns, and soaring sheer walls suffocating the streets.

The new look accompanies a newer, sleeker story line. DC Comics is trying to take its several Batman titles (including *Detective Comics*) back

to the basic narratives of fighting everyday street criminals like violent thugs and mob figures, rather than battling such supervillains as Mr. Freeze that moviegoers have come to know over the past decade. To situate the novelistic action, DC's editors want a place that reflects credible modern fears of the city.

Funny how that has changed over the years. Gotham has gone from being an overripe city with too much personality to one with too little—which is the pencilers' point. Nothing gives us chills today like the specter of Shanghai or Shenzhen or Jakarta, where huge city centers have gone up seemingly overnight, setting anomie in stone and glass. Batman's new stomping grounds are no different: They represent the city you never want to wake up in. ■

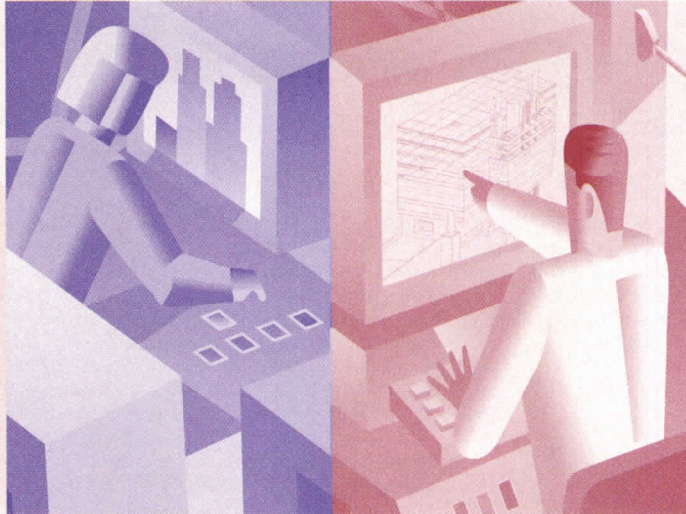
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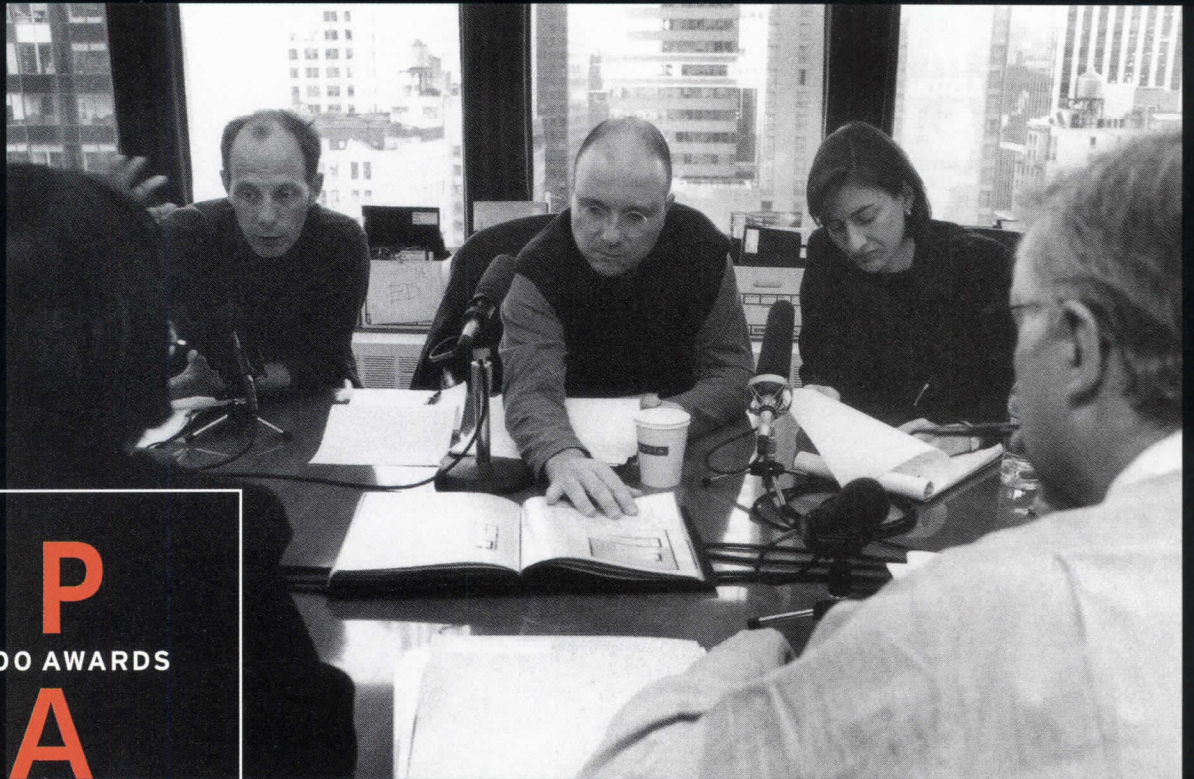
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**P**  
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The two daylong meetings of the Progressive Architecture Awards juries are largely solemn affairs. The judges' quiet, careful consideration of hundreds of entry binders culminates in frequently heated debate over the merits of specific projects. Intense theoretical discussions take on their own kind of joy, but the fun begins in earnest once the difficult decisions have been made. The editors clamor for the privilege of calling the winning architects. Even the most famous of them are typically beside themselves with excitement. This sense of unabashed happiness—the winning moment—is rare in the sober profession of architecture, and worth celebrating.

Jurors Brigitte Shim, Ben van Berkel, Michael Rotondi, Marion Weiss, and Richard Koshalek (clockwise from lower left) spent two days in January deliberating in *Architecture's* New York City office overlooking Times Square.

# Jury

P  
2000 AWARDS  
A

## The Spirit of the New

Taking to heart the program's spirit and certainly its name, the jurors of the 47th Annual Progressive Architecture Awards (facing page), the first of the new millennium, selected 14 projects that push the limits of invention and originality. At first blush, the list of awardees seems more than a bit familiar and hardly original: perennial winners like Steven Holl (taking home his 14th award), Morphosis (the firm's 20th), and even blue-chip corporate giant Skidmore, Owings & Merrill. But there are also emerging talents like Vincent James Associates, one of last year's winners—and designers never before recognized by the P/A Awards, such as Montana's William Massie and New Orleans-based Eskew+. For the jurors, blind to the identities of the projects' creators, what mattered was the uniqueness of the investigation—"things that don't necessarily reaffirm the status quo," in juror Michael Rotondi's words. Some winners challenged the very notion of what constitutes architecture. The building that caught the juror's imagination most is hardly a building at all; it's an inhabitable cloud whirling above a lake. Yet it's real, as Diller + Scofidio depict with detailed structural diagrams and meticulous renderings that portray the blurred cloud in different temperatures and humidity levels. Similarly, Eskew+'s bathing pavilion seems immaterial, more a collection of sensory experiences than a structure with a traditional program.

The jurors also looked beyond product to recognize originality of process and intent. They marveled at Holl's translation of porous sponge paintings into porous architecture, and Massie's computer-driven house construction. They applauded the urban interventions of SOM's Penn Station expansion and Morphosis's pedestrian bridge over a downtown L.A. freeway. And they were moved by the humanism of Michael Maltzan's arts school in Los Angeles' inner city. As Rotondi remarked, "For our generation, social, ecological, esthetic, and formal issues were separate; we were considered heretics if we wanted to cross over. Today's generation can do that readily. These people have both a heart and a mind."

Maltzan's proposal spurred the jurors' thinking about the role of the P/A Awards in the profession at large. "It's important to bring these kinds of projects to the surface for people to read about," suggested Marion Weiss. Rotondi went further: "I believe that it's because of projects like this that we became architects. And that's an important statement to send out to the next generation."

Raul A. Barreneche

**RICHARD KOSHALEK** was named president of Art Center College of Design in Pasadena, California, in the fall of 1999 after serving 17 years as director of the Los Angeles Museum of Contemporary Art (MOCA). Under Koshalek's direction, MOCA commissioned new buildings by Arata Isozaki and Frank O. Gehry, and premiered



numerous important shows, including *Louis I. Kahn: In the Realm of Architecture* (1991) and *At the End of the Century: One Hundred Years of Architecture* (1998). Koshalek previously was director of the Fort Worth Art Museum and, before that, worked at the Walker Art Center in Minneapolis. Koshalek attended the University of Wisconsin, Madison, and the University of Minnesota, Minneapolis, where he received a B.A. in architecture in 1965 and an M.A. in architecture and art history in 1967. Koshalek is a member of the International Board of the Wexner Center for the Arts and the David R. Rockefeller Selection Panel of the *Praemium Imperiale*. He recently received the *Chevalier des Arts et Lettres* from the French government.

**BEN VAN BERKEL** founded his Amsterdam-based practice, Van Berkel & Bos Architecturebureau, in 1988 with art historian Caroline Bos. Ten years later, the pair initiated a new firm, UN Studio. Ben van Berkel and Caroline Bos have taught and lectured at many architectural schools around the world, including the

**BRIGITTE SHIM** is a principal of Shim-Sutcliffe Architects in Toronto, which has won five Governor General medals, as well as awards for architecture from the Royal Architectural Institute of Canada, an *I.D.* magazine design award for environments, several Canadian and U.S. Wood Council awards, and an

**MICHAEL ROTONDI** founded Los Angeles-based RoTo architects in 1991, ending a 15-year partnership with Thom Mayne and Morphosis, the innovative architectural practice that gathered 15 P/A Awards under Mayne's and Rotondi's leadership. Rotondi has also been associated with the Southern California Institute of

**MARION WEISS** established Weiss/Manfredi Architects in 1989 with Michael Manfredi. The firm explores the interdependence among architecture, landscape design, and urban design. Among other awards, the firm received two AIA Honor Awards for their Women's Memorial and Education Center at Arlington



Berlage Institute and the Architectural Association in London. Currently, they are visiting professors at Princeton University, leading the school's Public Construction unit. Van Berkel studied architecture at the Rietveld Academy in Amsterdam, and received his AA Diploma from the Architectural Association in London in 1987. Both independently and in collaboration with Bos, van Berkel has published several collections of essays and monographs, including, most recently, *Move* (UN Studio and Goose Press, 1999) and *Museum Het Valkhof* (UN Studio, 1999).

AIA/Brick in Architecture Award. Last year, Shim-Sutcliffe earned a citation in *Architecture's* 46th P/A Awards for their Muskoka Boathouse. Shim was born in Kingston, Jamaica, and studied at the University of Waterloo, where she earned a Bachelor of Environmental Studies and a Bachelor of Architecture. Since 1988, she has been an associate professor on the University of Toronto's faculty of architecture, landscape, and design.

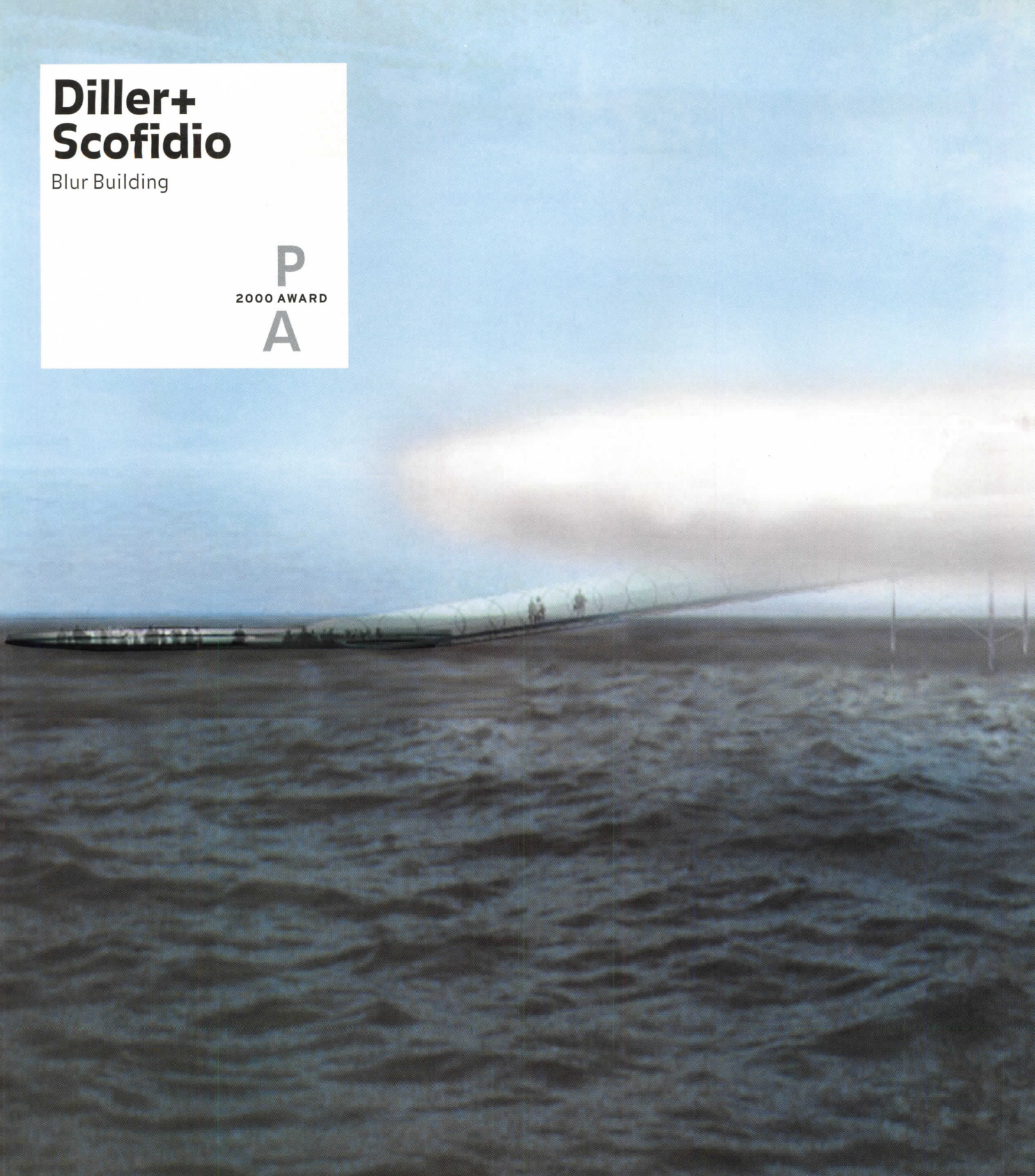
Architecture (SCI-Arc) since the school's founding in 1972, first as a student, then as a faculty member, administrator, and now as a member of the Board of Directors. Rotondi developed SCI-Arc's graduate program in 1978, and ultimately headed the school from 1987 to 1997. In 1992, he was the co-recipient of the American Academy and Institute of Arts and Letters Award in Architecture; in 1997, he was elected to the American Institute of Architects College of Fellows. He joined the faculty of Arizona State University in the fall of 1999.

National Cemetery and their Olympia Fields Park and Community Center project. Weiss' work has been exhibited independently and with her firm at many institutions. Currently, the work of Weiss/Manfredi is included in the Cooper-Hewitt National Design Triennial. Weiss received her Master of Architecture at Yale University, where she won the American Institute of Architects Scholastic Award in 1983 and the Skidmore, Owings & Merrill Travelling Fellowship in 1982. She has been an associate professor of architecture at the University of Pennsylvania's Graduate School of Fine Arts since 1991.

# Diller+ Scofidio

Blur Building

P  
2000 AWARD  
A



View of the Blur Building from shore (above); stills from a fly-through of the Blur Building (below).



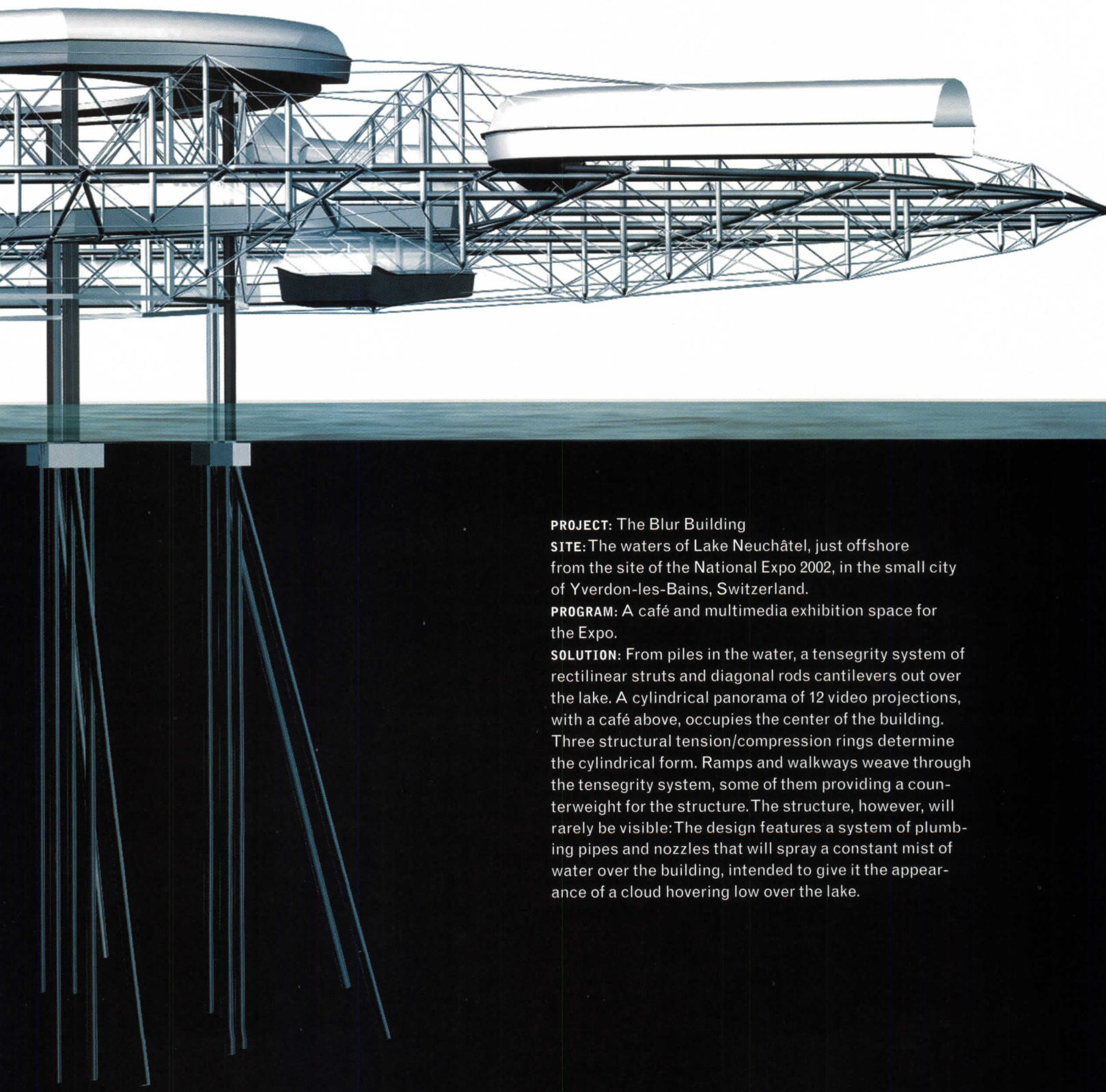




View of tensegrity structure







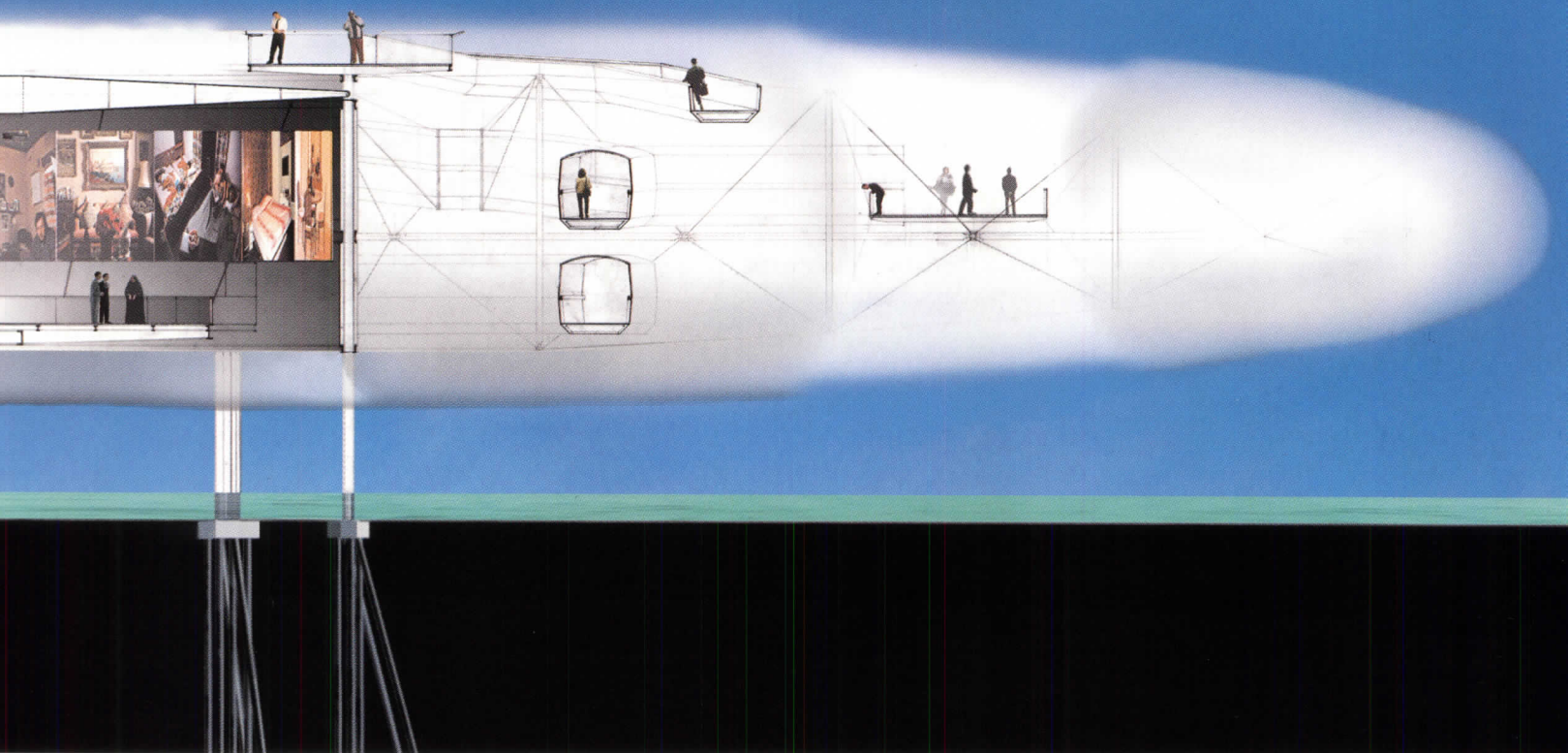
**PROJECT:** The Blur Building

**SITE:** The waters of Lake Neuchâtel, just offshore from the site of the National Expo 2002, in the small city of Yverdon-les-Bains, Switzerland.

**PROGRAM:** A café and multimedia exhibition space for the Expo.

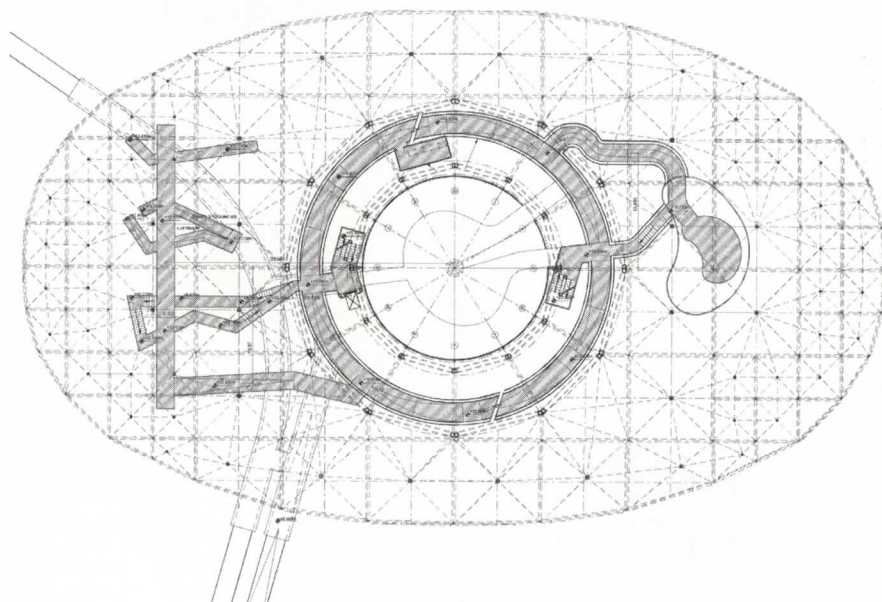
**SOLUTION:** From piles in the water, a tensegrity system of rectilinear struts and diagonal rods cantilevers out over the lake. A cylindrical panorama of 12 video projections, with a café above, occupies the center of the building. Three structural tension/compression rings determine the cylindrical form. Ramps and walkways weave through the tensegrity system, some of them providing a counterweight for the structure. The structure, however, will rarely be visible: The design features a system of plumbing pipes and nozzles that will spray a constant mist of water over the building, intended to give it the appearance of a cloud hovering low over the lake.





Partial section through panorama and catwalks

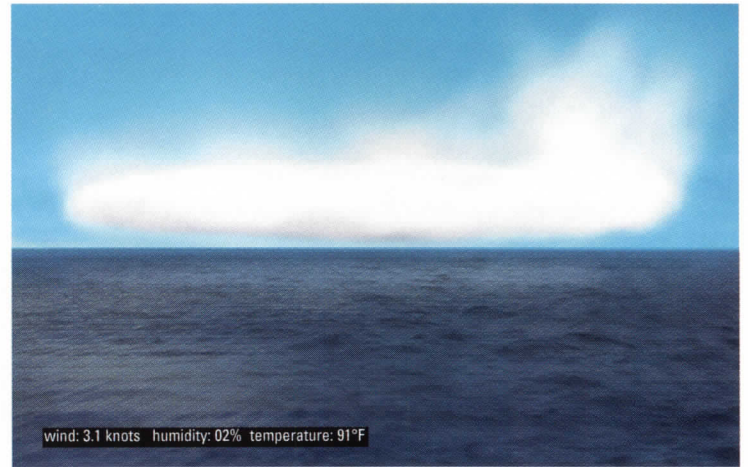
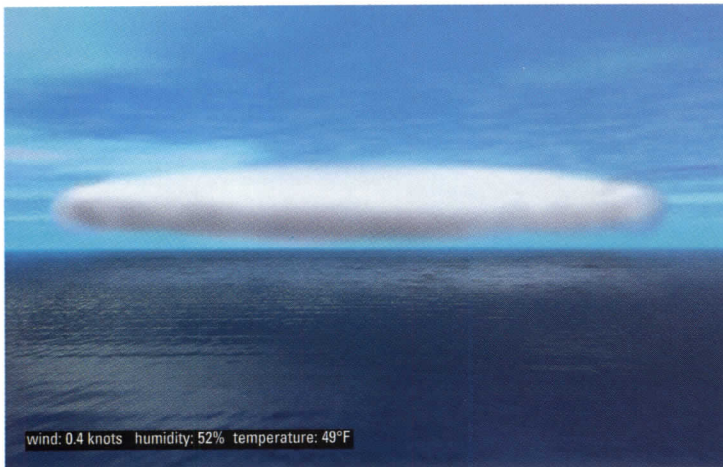
**CLIENT:** Expo 2002 by Extasia  
**ARCHITECT:** Diller + Scofidio, New York City—Elizabeth Diller, Ricardo Scofidio (partners-in-charge); Eric Bunge, Charles Renfro (project leaders); Alex Haw, Dirk Hebel, Karin Ocker, Deane Simpson (project team)  
**ENGINEERS:** Passera & Pedretti, Emch-Berger (structural); Toni Reisen (mechanical)  
**CONSULTANTS:** Ben Rubin (media collaborator); Sharff-Weisberg (AV); Mee Industries (fog systems)



Plan 30'



**MARION WEISS:** We all long for the ethereal being measurable in architecture. It's rare that we find an example that sustains exactly what we all hope for. **BRIGITTE SHIM:** There's a technical backup for the poetic, ethereal aspect. There are various nozzle sizes, and an understanding of what it looks like at different times of the day, in different weather conditions. **WEISS:** And it engages the temporal, because it's a skin that must change, a skin that's immeasurable. **BEN VAN BERKEL:** A lot of architects try to make buildings move, but I think it's quite impossible. But, funny enough, this building moves. Whenever you come to this project, it will have a different appearance. **MICHAEL ROTONDI:** It's curious that it has no style, but it has total style. It's visible and invisible, present and not present. **SHIM:** You get cloud and water. They're actually the same thing, but in different states. **RICHARD KOSHALEK:** This building comes out of architecture, but it is trying to look across disciplines: We have the arts, performance, architecture, the landscape, and the seascape.



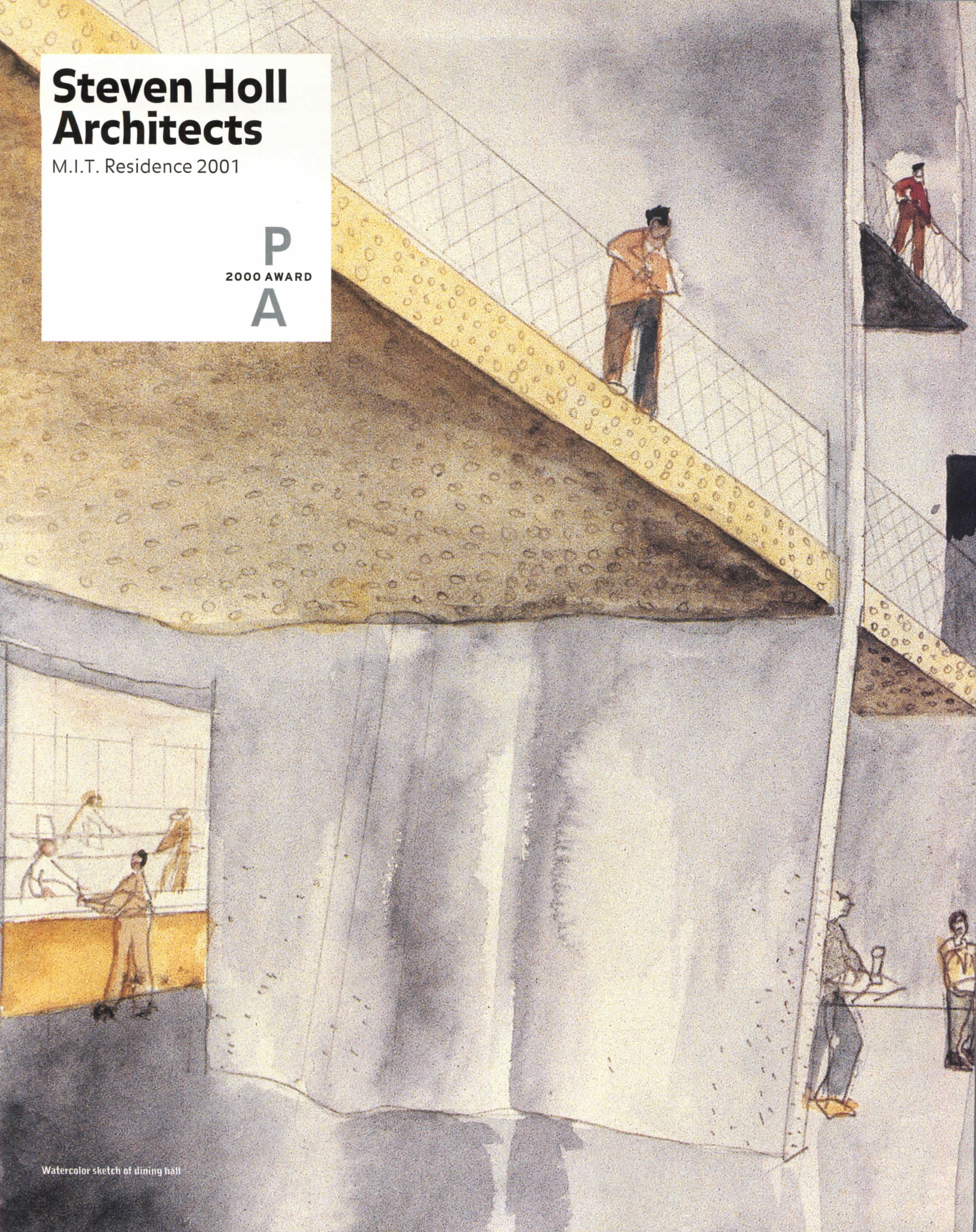
Studies of cloud formation under different weather conditions



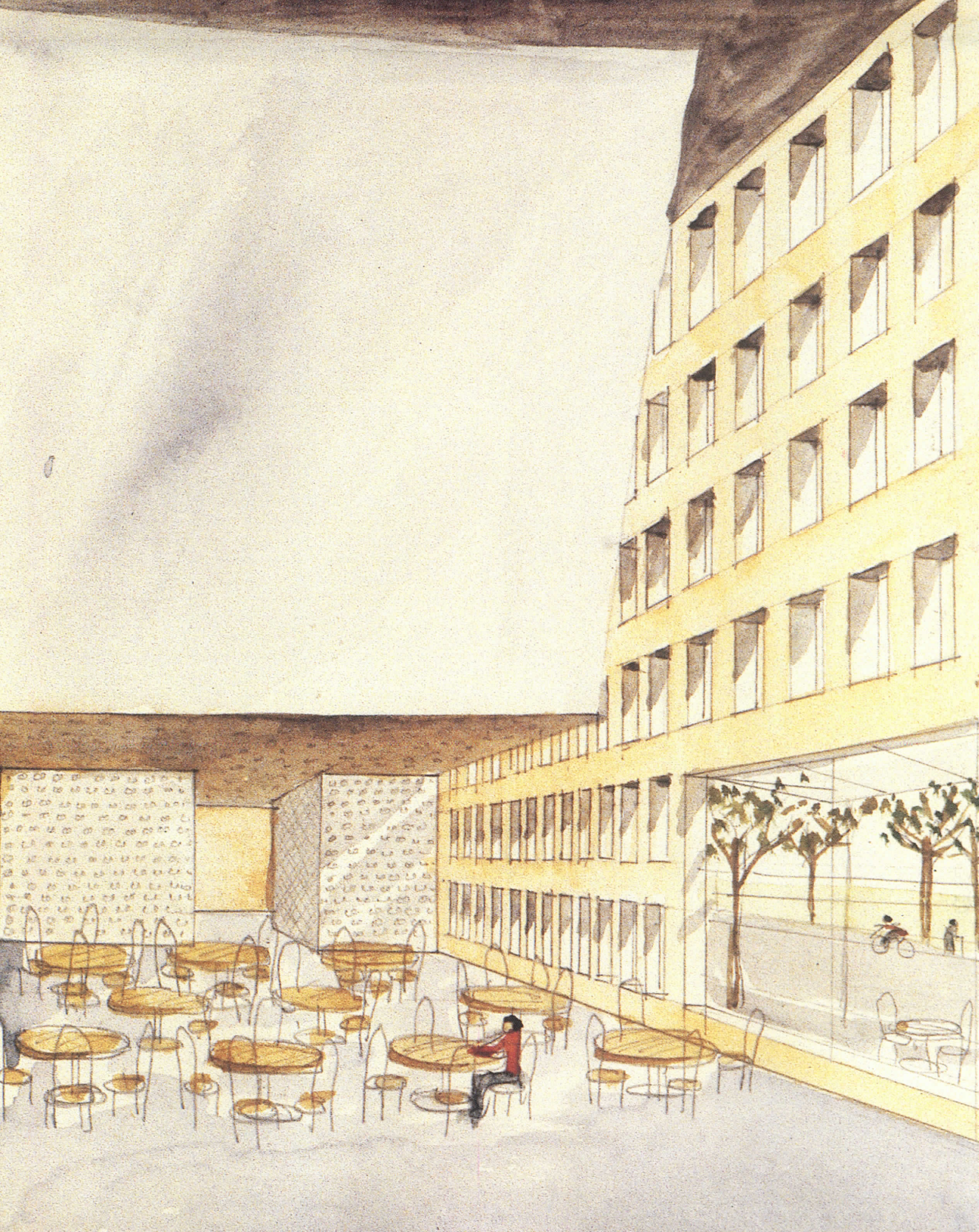
# Steven Holl Architects

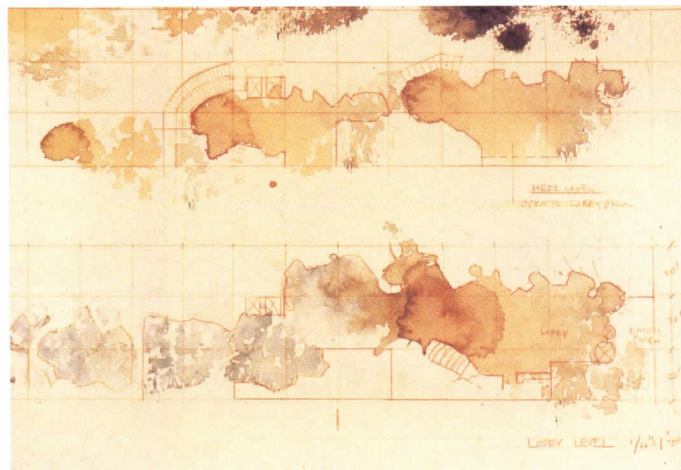
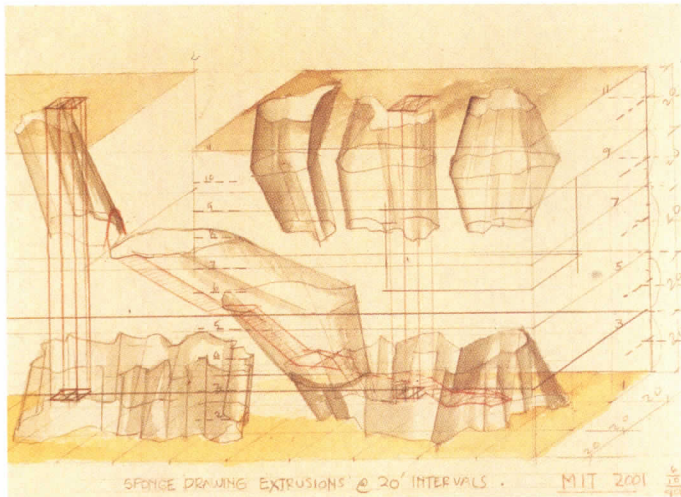
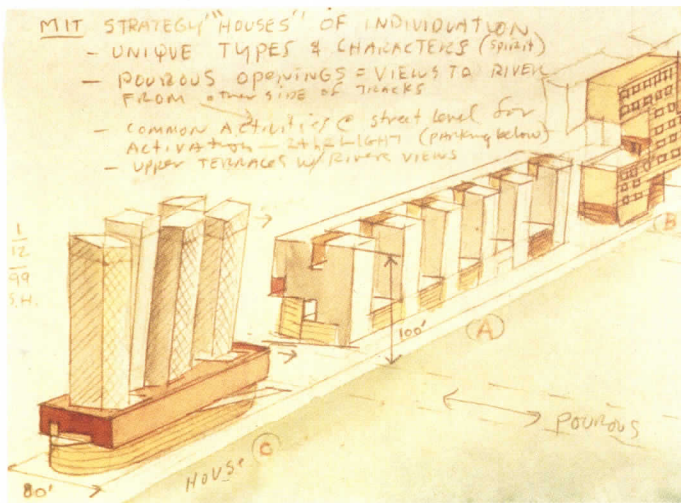
M.I.T. Residence 2001

P  
2000 AWARD  
A



Watercolor sketch of dining hall





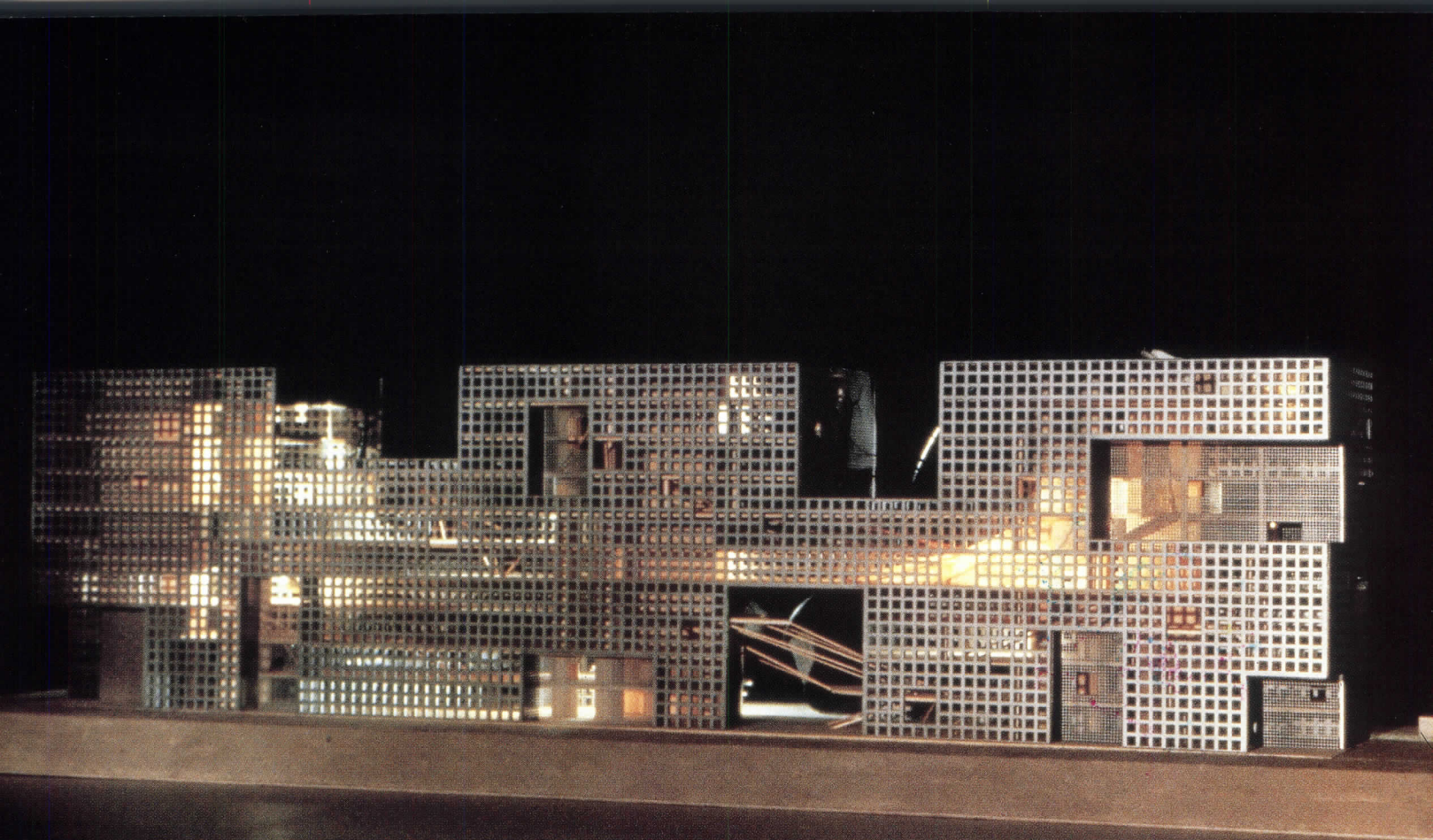
Watercolor studies of massing and section

**WEISS:** The section is the essence of the project. **ROTONDI:** It has two scales: one urban along and across the river, and the other residential upon close approach and entry. It has a functional and social program that is expressed in the cells of the rooms and the geologic-like spaces of the study lounge areas. **SHIM:** I love the corridor spaces, the kind of reinvention of that public domain that's interior but actually tries to combine different programmatic elements in a fresh way. **KOSHALEK:** The [elevation] is like a great scrim. **SHIM:** It relates to Aalto, because Aalto often used these amazing screens. But it's clearly not derivative. It's not trying to mimic. It's a similar strategic move in terms of the building's skin and the kind of adaptability that's needed at the residential scale. **WEISS:** It's a resilient kind of invention.

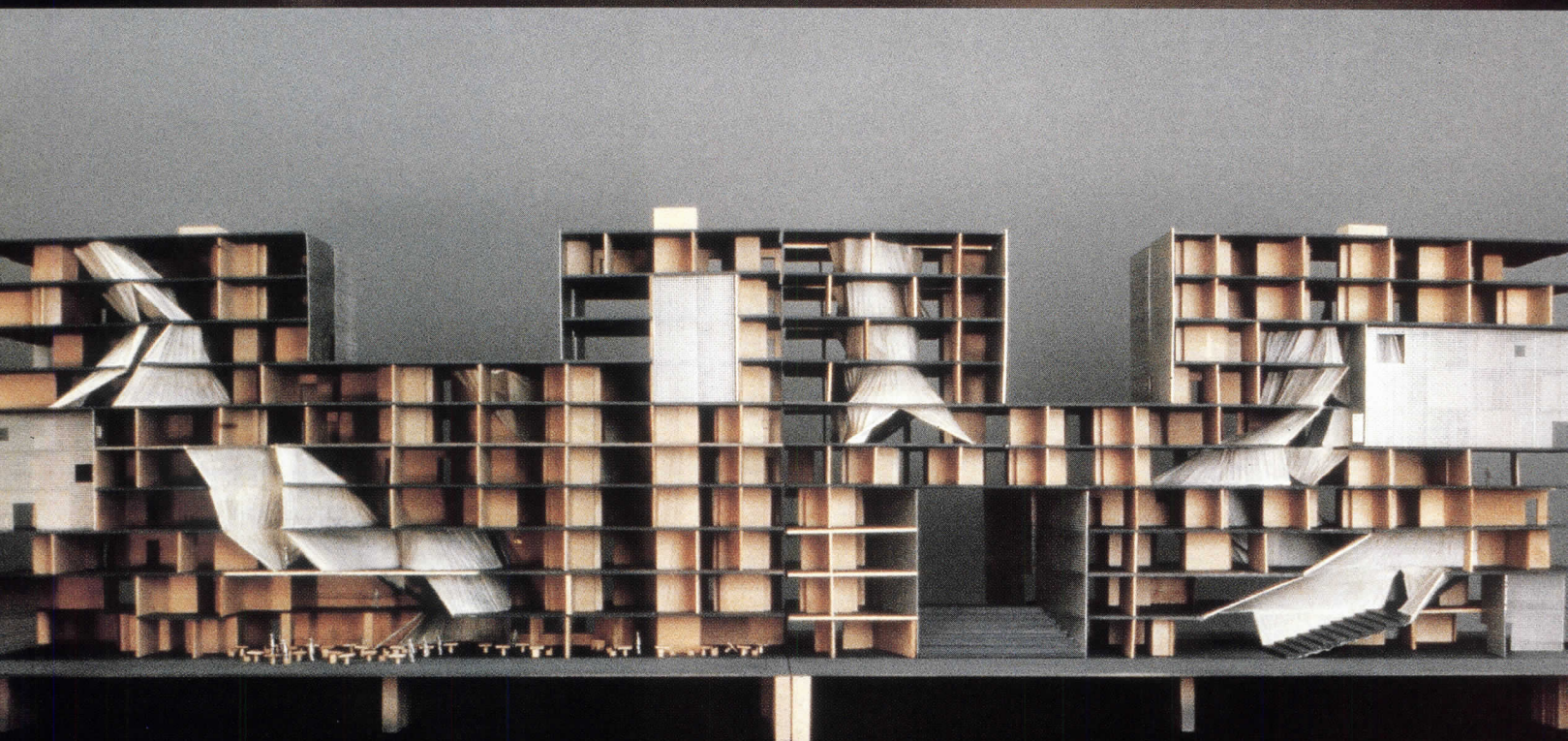
**PROJECT:** Dormitory at M.I.T., Cambridge, Massachusetts  
**SITE:** The site runs along an athletic field bordered by Vassar Street, which has been reserved for student housing in the university's new master plan. Its prestigious neighbors are dormitories designed by Alvar Aalto and Josep Lluís Sert.

**PROGRAM:** The 160,000-square-foot structure will house 350 students in rooms with 9-foot-3-inch-high ceilings, and nine 2-foot-2-inch-square, operable windows. The design accommodates such amenities as exercise, game, and computer rooms; a photography lab; and laundry facilities.

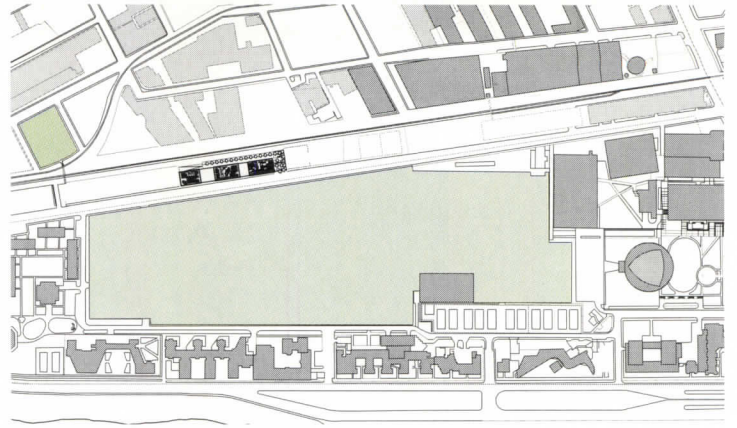
**SOLUTION:** Departing from Boston's typical brick-wall frontage, the architect argued for visual permeability along the Vassar Street corridor, what he calls "urban porosity." He then developed a parti inspired by several sponge paintings. In section, this translated into vertical voids, which appear in the 11-foot-wide main corridors, creating airy, light-filled lounges. The facade is made of perforated, prefabricated, concrete panels interrupted by five large-scale openings which correspond to the main entrances, the view corridors, and the outdoor activity area.



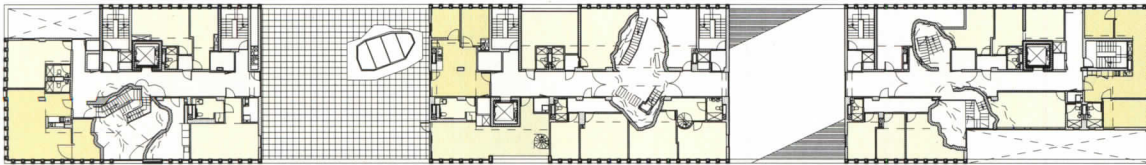
Night view of model from athletic field



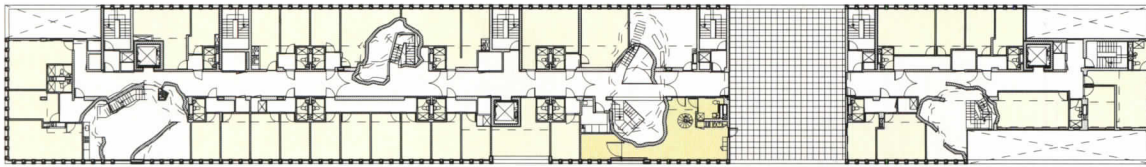
Sectional model



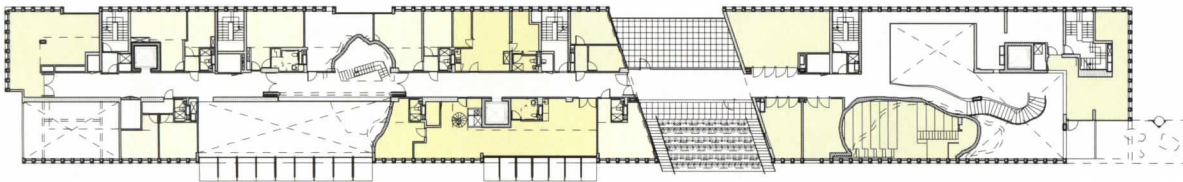
Site plan ^



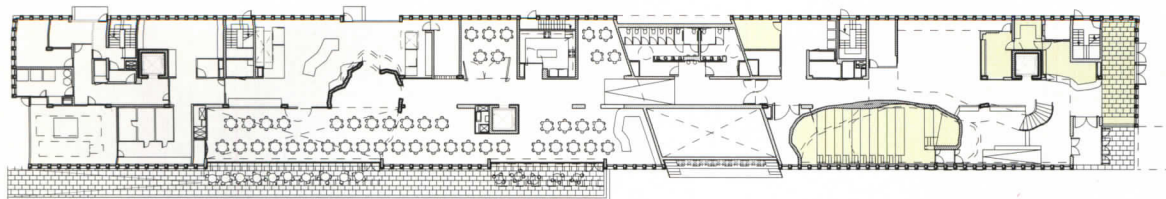
Eighth-floor plan



Fifth-floor plan



Second-floor plan

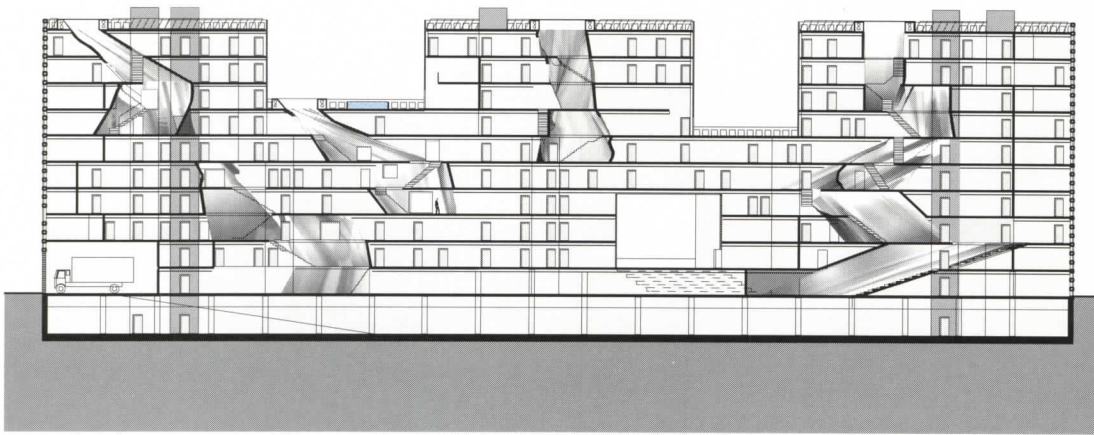


First-floor plan 26' ^

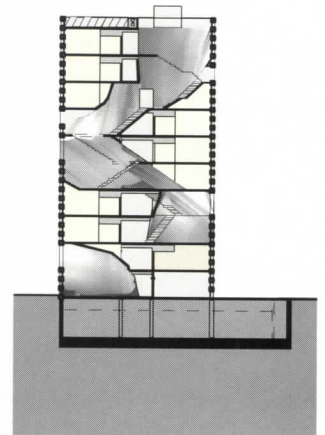
**CLIENT:** Massachusetts Institute of Technology, Cambridge, Massachusetts—Vicki Sirianni (director of facilities); Deborah Poody (director of capital project development)

**ARCHITECT:** Steven Holl Architects, New York City—Steven Holl (principal); Tim Bade (project architect); Peter Burns (project manager); Anderson Lee, Annette Goderbauer, Mimi Hoang, Ziad Jameleddine, Rong-Hui Lin, Stephen O'Dell, Peter Burns,

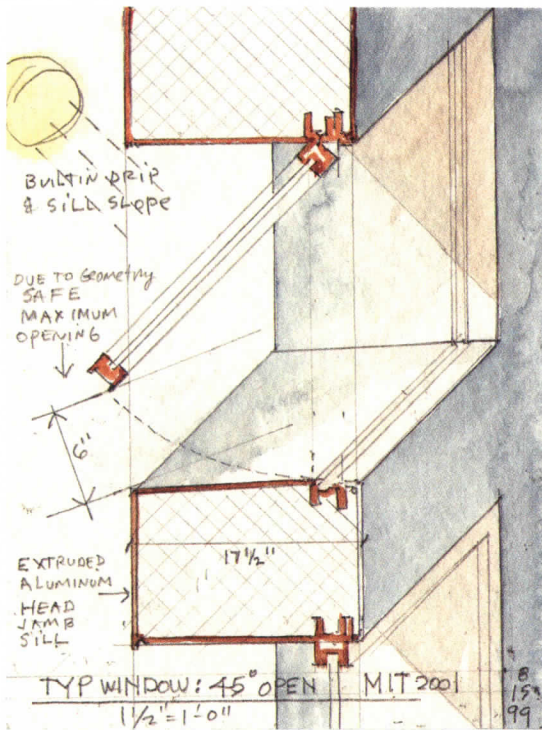




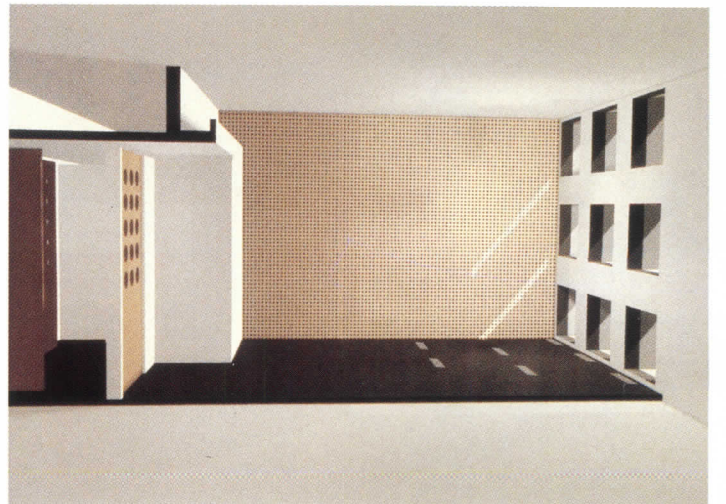
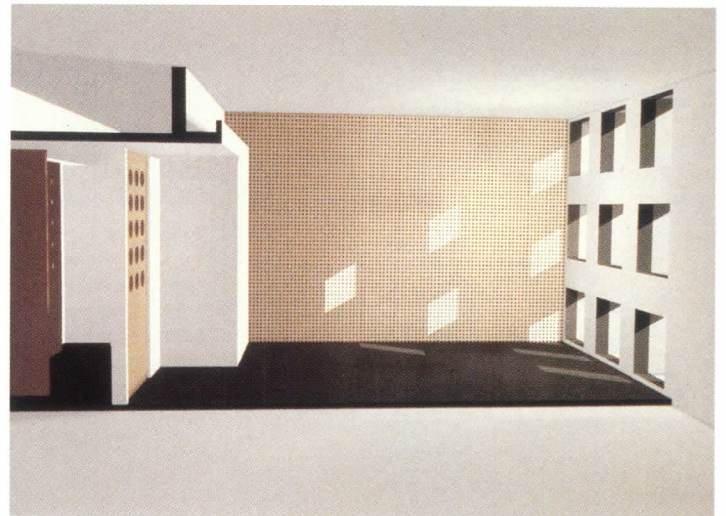
East-west section 27'



North-south section



Window study



Typical room

Erik Langdalen, Gabriela Barman (project team)

**ASSOCIATE ARCHITECT:** Perry Dean & Rogers, Cambridge, Massachusetts—Peter A. Ringenbach, Charles F. Rogers (principals); Michael D. Waters (project architect); David Fixler, Jeffrey D. Fishbein, Samantha Pearson, Brent Stringfellow, Bradford J. Prestbo, Mark Wintringer, Alejandro Soto, Bruce Hutt (project team)

**ENGINEERS:** Guy Nordenson and Associates (structural); Ove Arup

& Partners (mechanical, electrical, HVAC); SEA Consultants (civil)

**CONSULTANTS:** Acentech (acoustics); L'Observatoire (lighting concept designer); Fisher Marantz (lighting designer); Hecht Design Associates (signage); Hanscomb Associates (cost estimating); Rolf Jenson and Associates (code consultant)

**GENERAL CONTRACTOR:** Daniel O'Connell's Sons

**COST:** Withheld at client's request

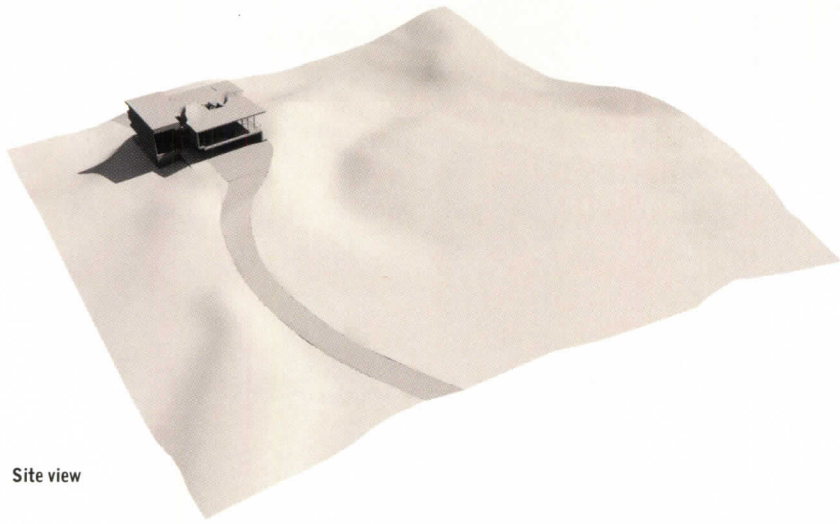
# Preston Scott Cohen

Torus House and Studio  
for Eric Wolf

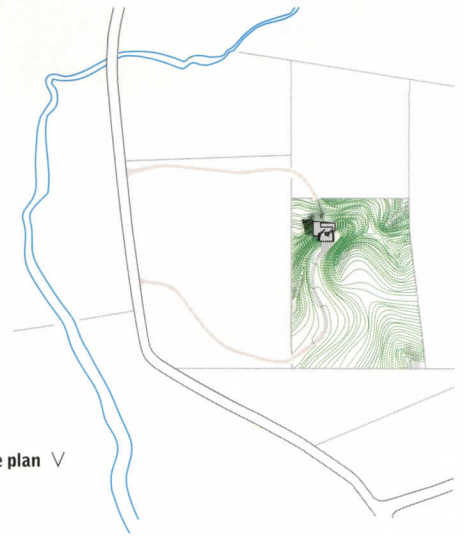
P  
2000 AWARD  
A

View facing east from terrace of studio and living room

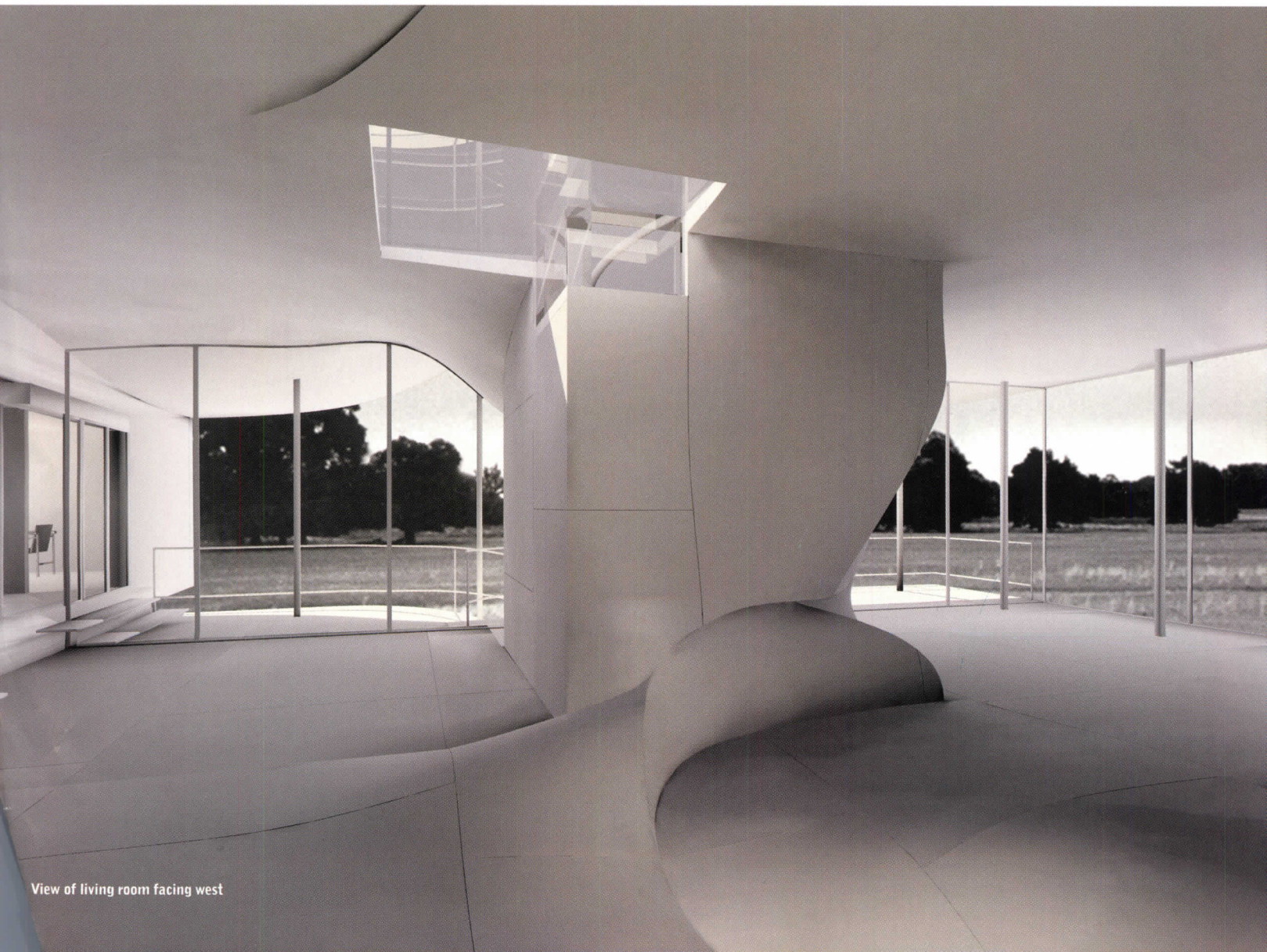




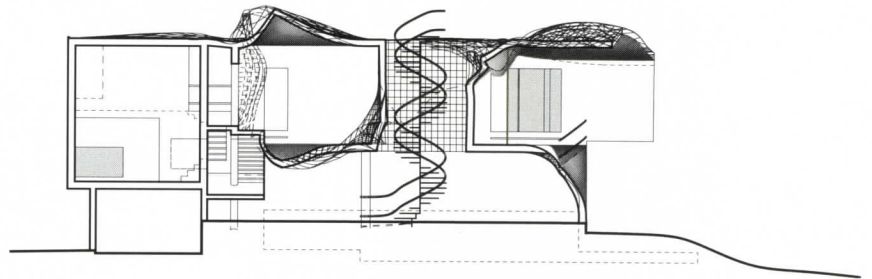
Site view



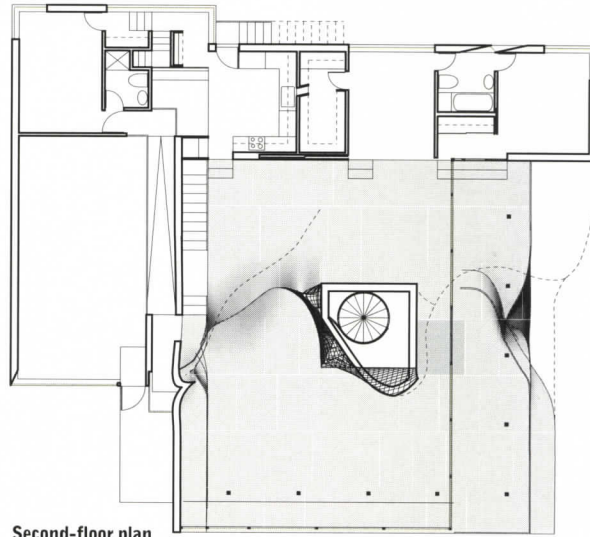
Site plan ∨



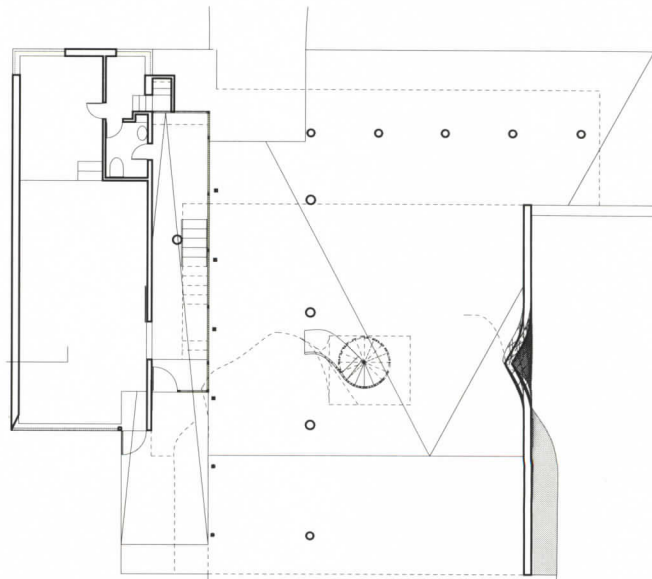
View of living room facing west



East-west section



Second-floor plan



First-floor plan 10' V

**PROJECT:** Torus House and Studio for Eric Wolf, Columbia County, New York

**SITE:** A hilly, rural spread of 17 acres

**PROGRAM:** A 3,104-square-foot house with studios for the artist client.

**SOLUTION:** This house builds on the basic parti of a Corbusian house like the Villa Savoye. A single level of living and studio spaces sits on pilotis above a carport and artist's studio. A series of mathematical calculations distort and undulate the planar floor and roof surfaces, giving the house roughly the form of a donut. A staircase to the roof rises through the center of the "donut," without giving access to the house's interior. The architect uses steel columns to support a two-way system of glulam members milled by a water-jet machine.

**CLIENT:** Eric Wolf

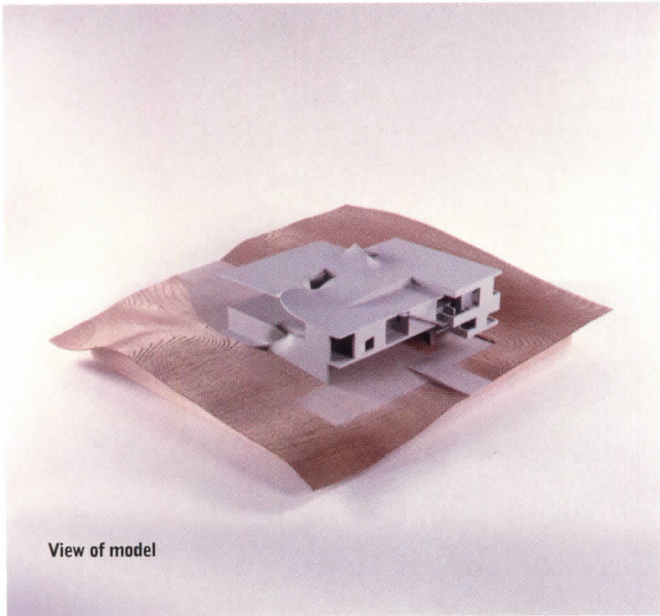
**ARCHITECT:** Preston Scott Cohen, Boston—Preston Scott Cohen (design principal); Alexandra Barker, Chris Hoxie, Eric Olsen (project team); Aaron D'Innocenzo, Judy Hodge, Darell Fields, Scott Cohen (model team)

**CONSULTANTS:** Jon Elmaleh (structural); Andrew Grossman (landscape)

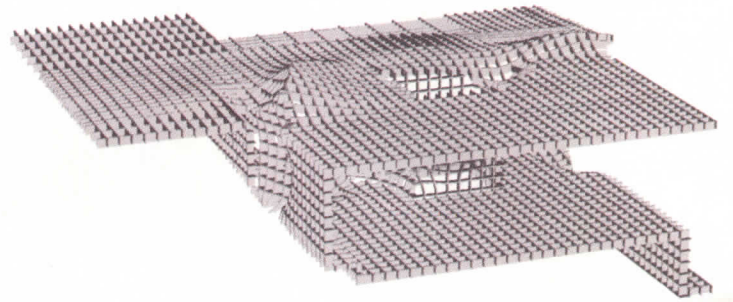
**GENERAL CONTRACTORS:** d.h.e. Co.; NY & EEE

**RENDERER:** Chris Hoxie

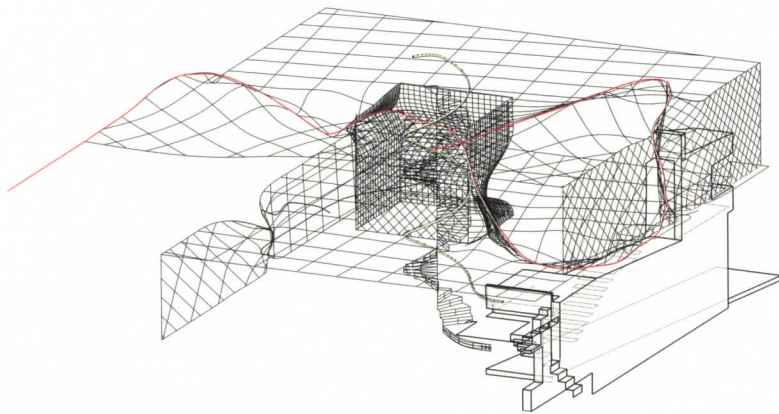
**MODEL PHOTOGRAPHER:** Doug Cogger



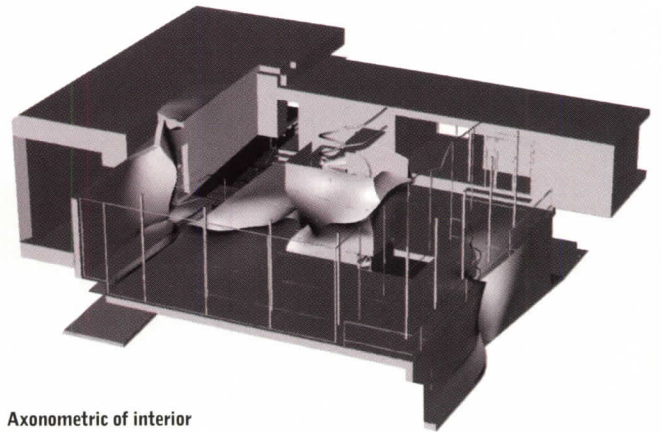
View of model



Structural diagram



Conceptual diagram



Axonometric of interior

**WEISS:** Its relationship to the site and the relationship of outside to inside are answered here in a compelling way. There is a will behind those moves, rather than just shapes and forms for their own sake. **ROTONDI:** This project is a hybrid of several generations of ideas about development strategies and spatial experience. It incorporates the orthogonal geometric order of modernism and the curvilinear fluid order of the new era. **SHIM:** The free form and the grid work together. The form actually brings light into the middle. **KOSHALEK:** That is an extraordinary space, a very original space. **VAN BERKEL:** It's one big column. The whole house is one big column. **ROTONDI:** In subtle ways, the centering piece is grounded to this specific site.



View facing north of studio and living room

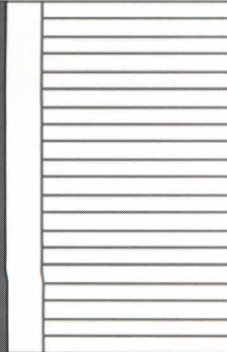
# Eskew+

A Shroud for Bathing

P  
2000 AWARD  
A

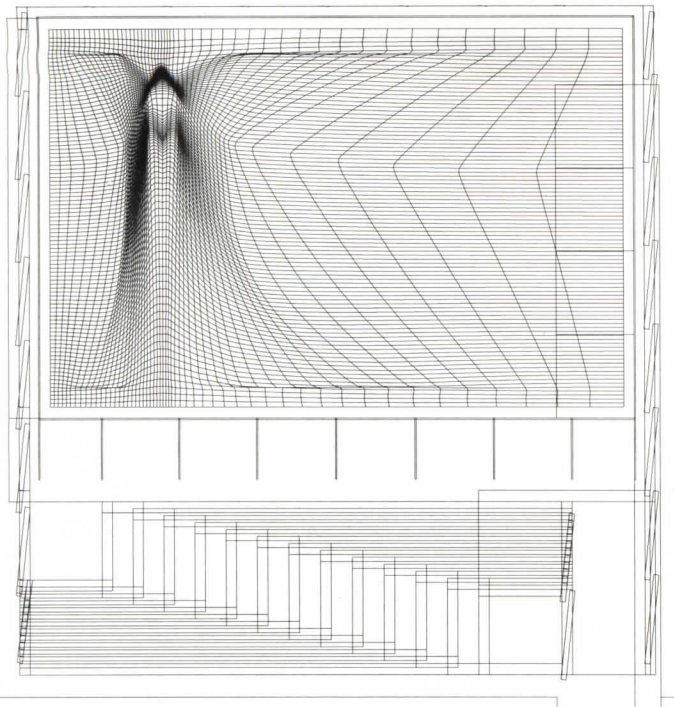


North-south section

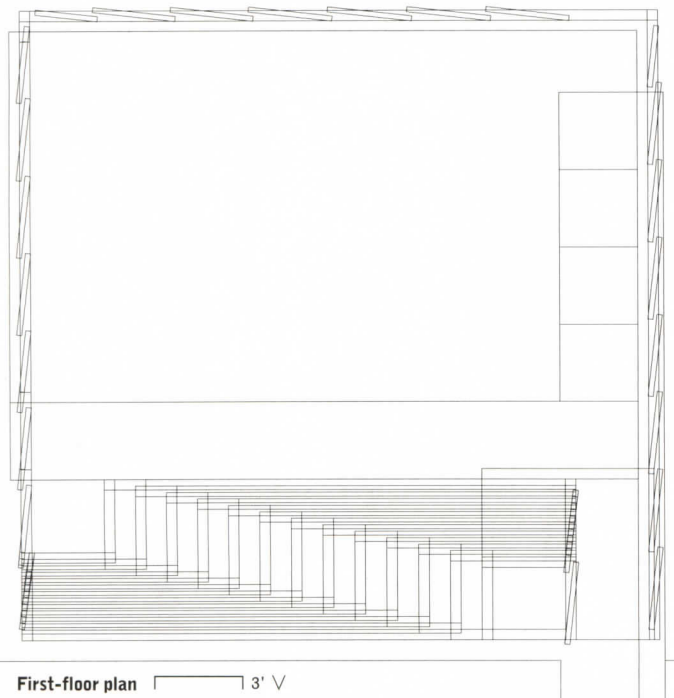








Second-floor plan



First-floor plan 3' V

**CLIENT:** Jacqueline Vance  
**ARCHITECT:** Eskew+, New Orleans—  
 R. Allen Eskew (principal); Steve Dumez (design director);  
 B.J. Siegel (project architect); Nick Marshall, Jose Alvarez, Vincent Bandy, Marianne Makdisi, Matthew Kymes (project team)  
**CONSULTANT:** Ove Arup & Partners (membrane)

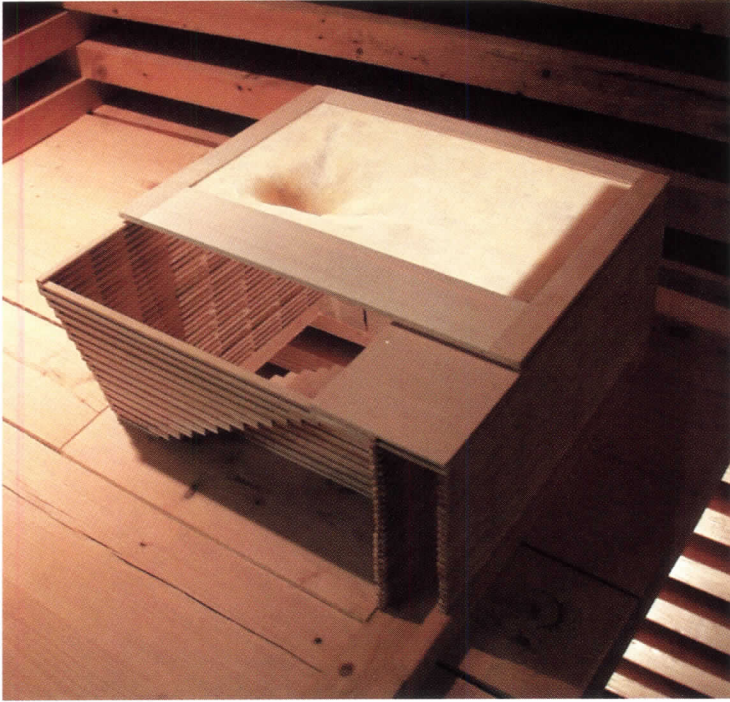
**PROJECT:** A Shroud for Bathing, New Orleans

**SITE:** The backyard of a residence in Uptown New Orleans that overlooks Audubon Park, a 340-acre urban oasis designed by John Charles Olmsted, son of Frederick Law Olmsted.

**PROGRAM:** A pool for relaxing and sunbathing, and a private outdoor room for reflection and meditation.

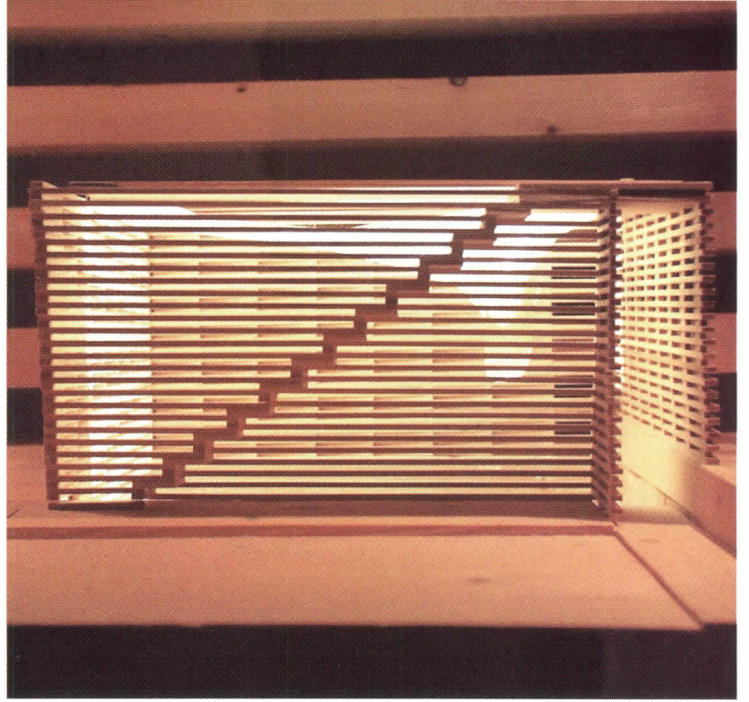
**SOLUTION:** The architect has combined the client's requests into a single bathing pavilion. Simply stacked cypress planks frame a 400-square-foot cube, a lattice-like respite from the muggy bayou climate. An interior stair leads to a rooftop sunbathing deck and a membranous "roof" that covers a stucco-finished concrete pool embedded in the ground within the cube. Made of latex treated with titanium for its reflective qualities and strength, the roof is woven to stretch as it fills with rainwater. At a certain point of saturation, the membrane's weave expands and water slowly weeps down into the pool, giving the sheltered enclave a cavelike feeling.

**KOSHALEK:** The simplicity of the building and the complexity of the concept make this all work somehow. **ROTONDI:** This project is simplicity on the other side of complexity. **SHIM:** When you look at the project, you can actually hear it. **KOSHALEK:** Yeah. **SHIM:** We're trained visually, but the way that it connects to other senses is very impressive. **WEISS:** It's interesting that Brigitte says that, because I smell it. And it's that smell of damp wood that I imagine being filled by the volume of water and light that's quite beautiful. **VAN BERKEL:** This is a project about the intertwining of materiality and softness where the water comes into the ceiling. **WEISS:** It's only when you arrive in the center that the sensuality and curvature is experienced and impacts your occupation of it. Since this is very much about an interior experience, and not an exterior building seen from afar, it seems right that the gesture is modulated inside and not out.



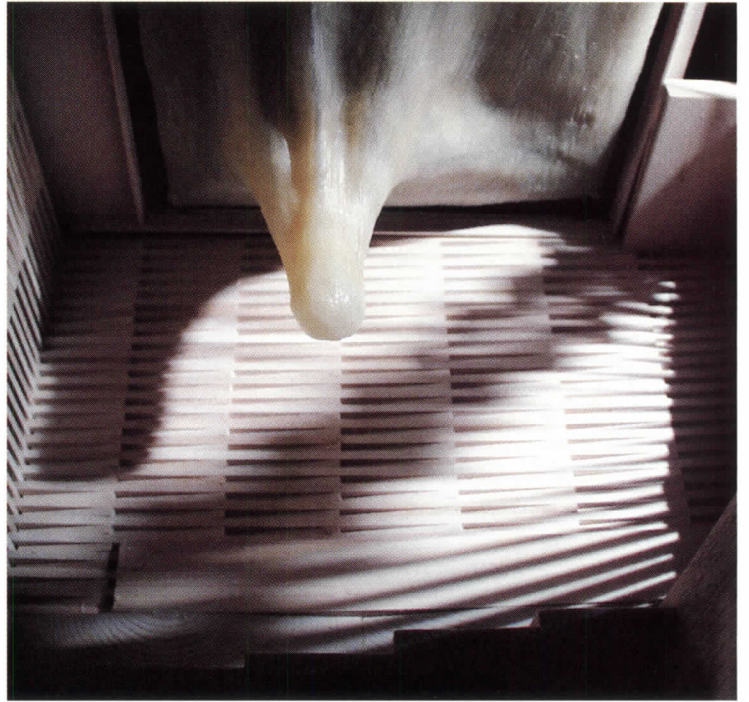
Top view of model

Mock-up of wood construction



North facade

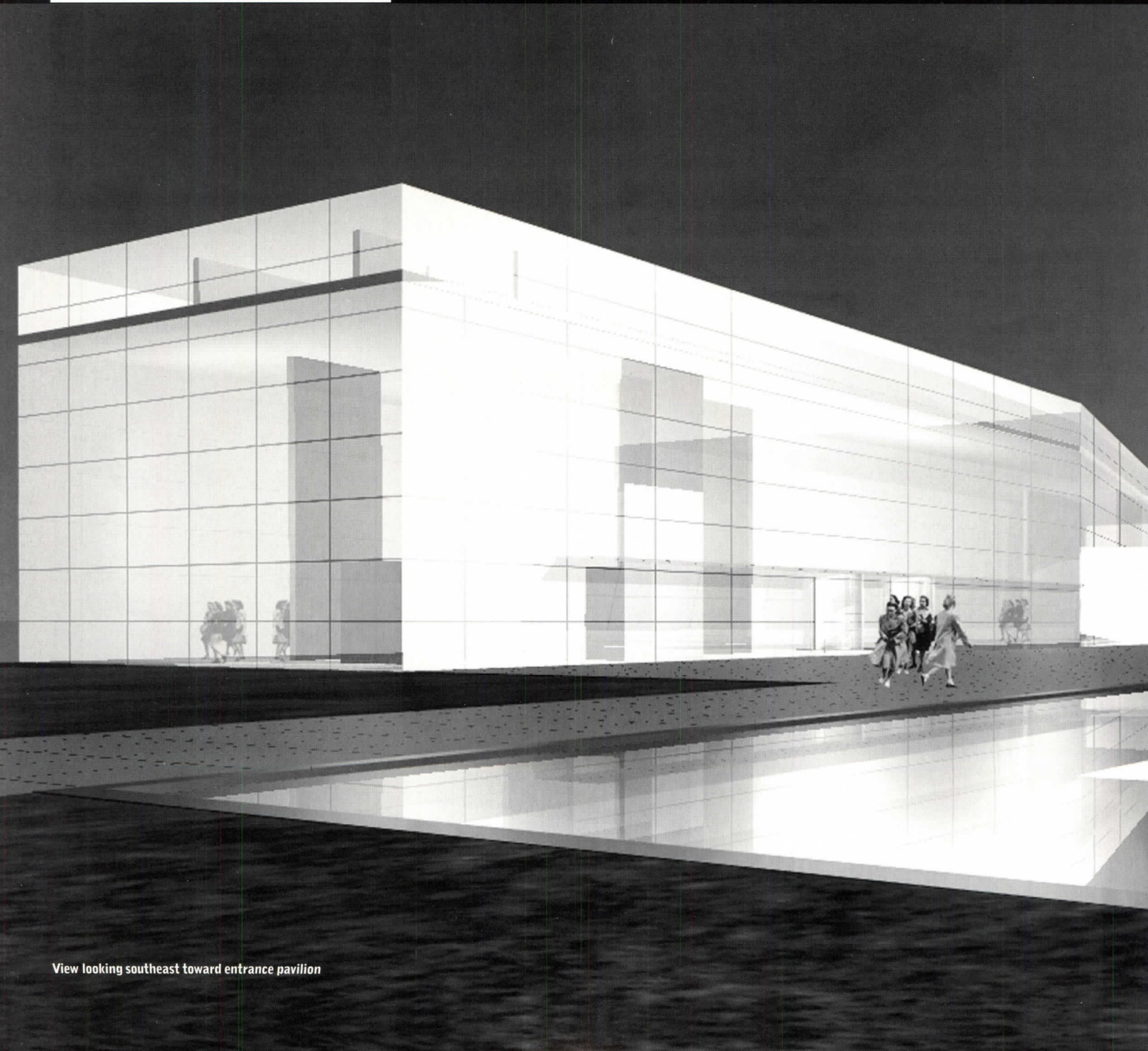
Interior view



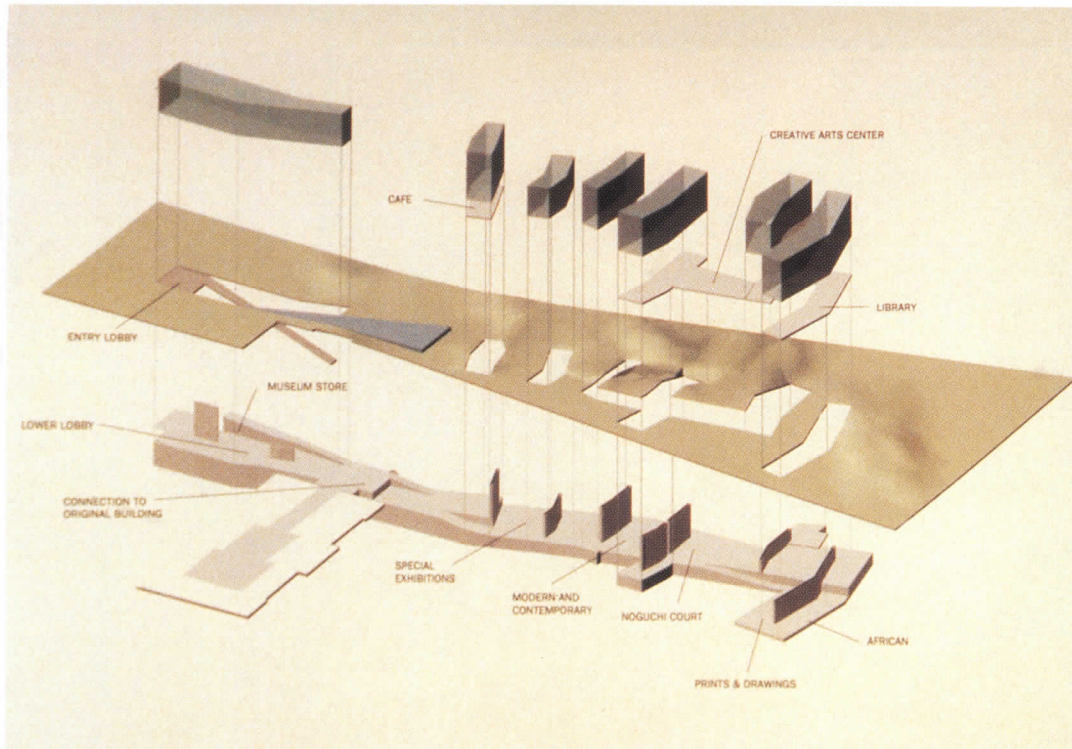
# Steven Holl Architects

Nelson-Atkins Museum of  
Art Expansion

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2000 AWARD  
A



View looking southeast toward entrance pavilion



Programmatic diagram

**CLIENT:** Nelson-Atkins Museum of Arts—Mark Wilson (director); Karen Christiansen (COO)  
**ARCHITECT:** Steven Holl Architects, New York City—Steven Holl (principal); Chris McVoy (project); Matthias Blass, Gabriela Barman, Mimi Hoang, Molly Blieden, Elsa Chrysochoides, Stephen O'Dell, Justin Korhammer, Pablo Castro-Estevez (project team); Jim Lacy (project manager, Lacy & Co.)  
**ENGINEERS:** Guy Nordenson and Associates (structural); Ove Arup and Partners (mechanical)  
**COST:** \$80 million  
**PHOTOGRAPHER:** Annette Goderbauer

View to northwest







Conceptual studies

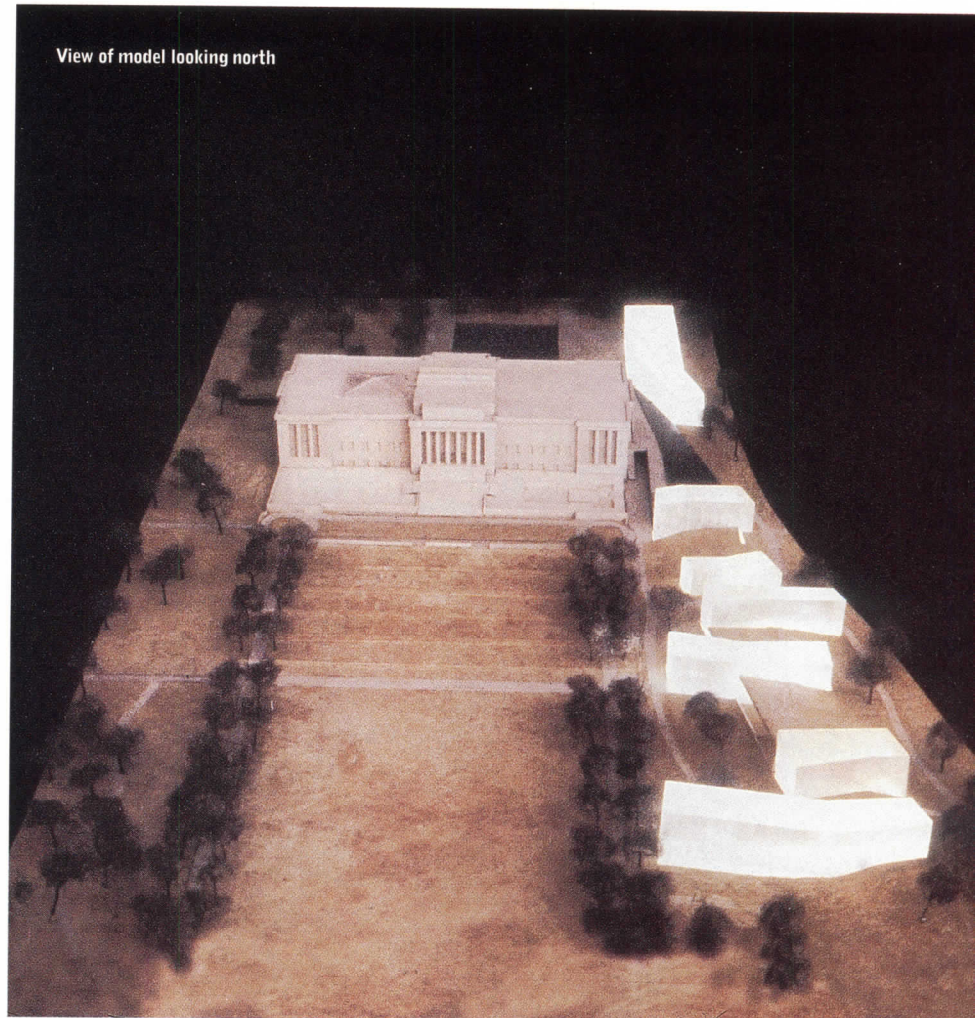
**PROJECT:** Renovation of and addition to the 1933 neoclassical Nelson-Atkins Museum of Art, Kansas City, Missouri.

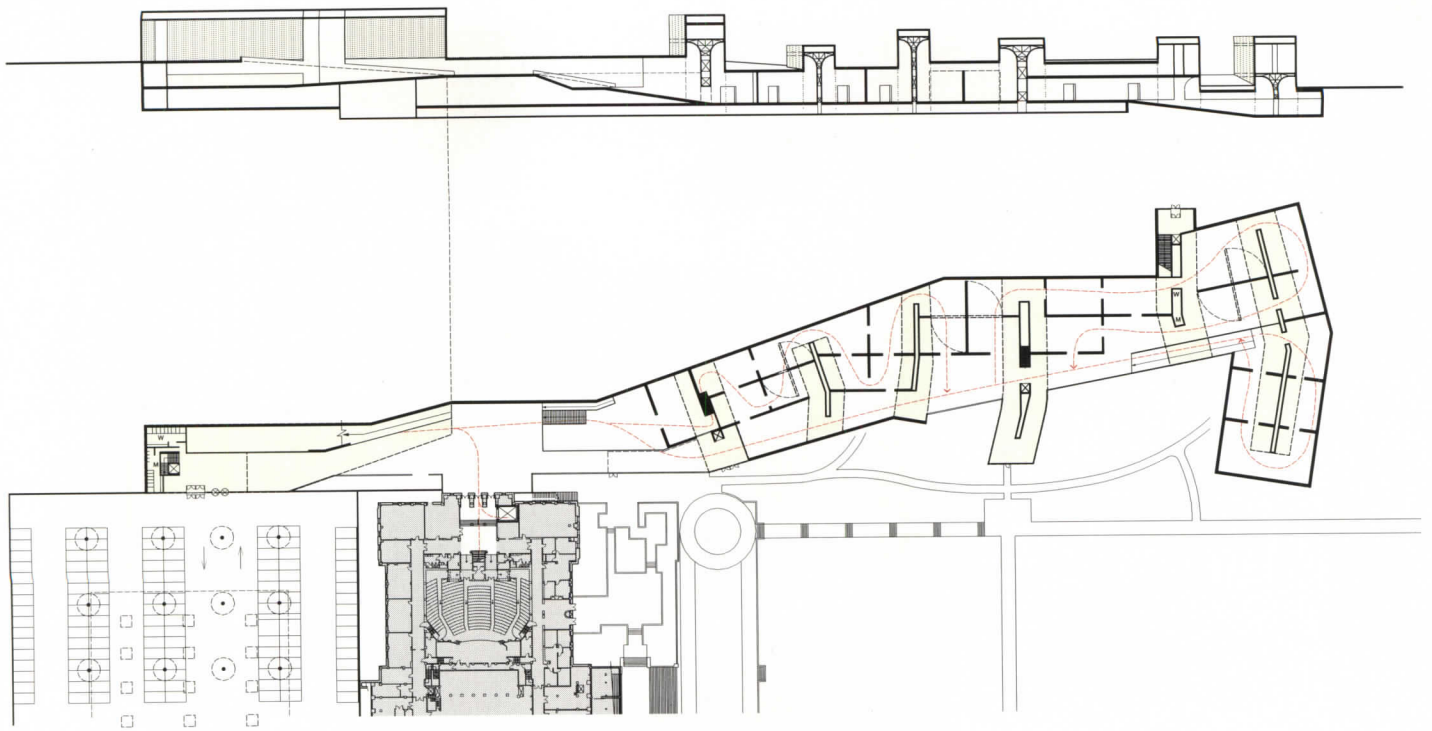
**SITE:** Renovations are all within the existing building. The addition sits on the eastern side of the existing museum's sculpture gardens.

**PROGRAM:** The new building houses a lobby, galleries, education center, conservation workshops, and parking garage.

**SOLUTION:** Rather than a single building addition, Holl posits seven light-gathering "lenses" in the sculpture garden to bring light into a series of connected gallery spaces below grade. The glass walls of the lenses are suspended from a structural mast, which allows the maximum amount of light to flood the underground galleries during the day. At night, the light from within the galleries illuminates the sculpture garden. The mast accommodates ductwork, which, depending on the season, exhausts or distributes warm air gathered in plenums above the masts. Computer-controlled screens on the south glass and different types of low-e glazing elsewhere, varying from transparent to translucent to opaque, create an energy-efficient way to harness sunlight.

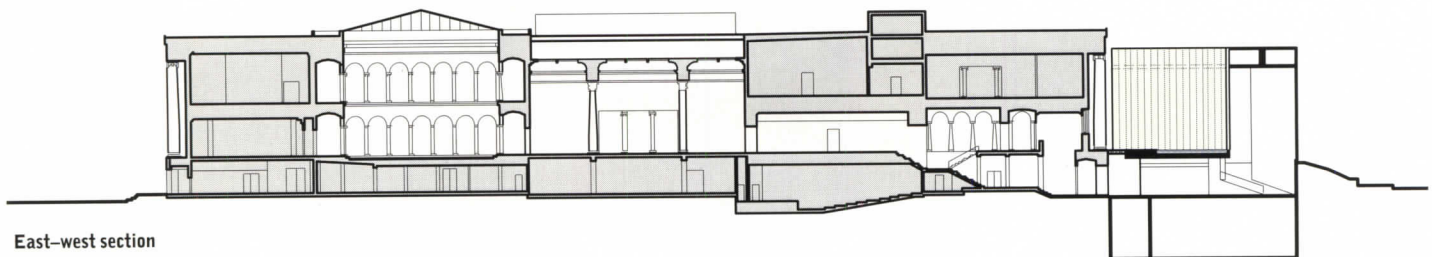
View of model looking north



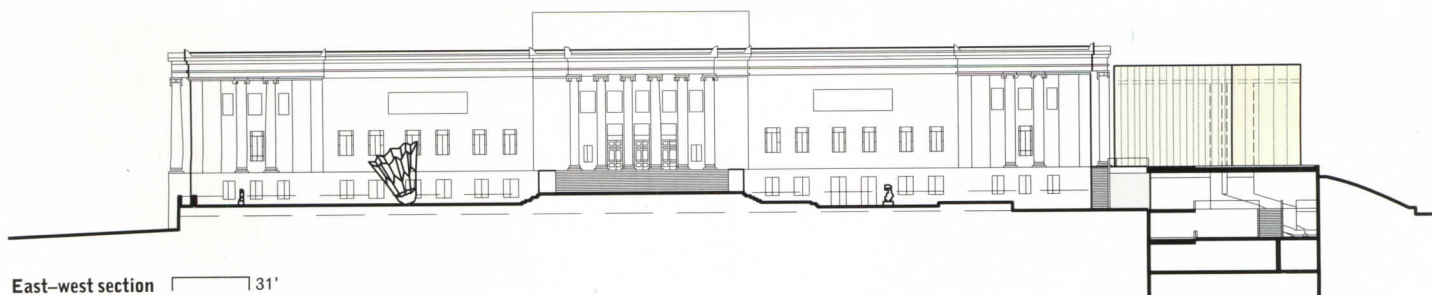


Gallery-level plan and north-south section | 67' <

**ROTONDI:** The new and old work together in unexpected ways: It's a good example of Paul Byard's new paradigm of progressive restorations for additions to historic buildings and districts. **SHIM:** What's interesting is that the light boxes are sculptural, but by their placement on the site they actually create an urban condition because of the way you enter along that one side. So it weights it within this kind of park-like setting, creating a new sense of procession and entry into the museum. **WEISS:** One of the things I appreciate most is that it's clearly inspired by intuition, and it's formally animated by a kind of playfulness. That playfulness gets disciplined to meet the exterior conditions of its urban setting and the landscape, and gets disciplined internally to address the issue of light, mechanical systems, and structure. **ROTONDI:** In some ways, the above-ground monitors/spaces are neutral, but they have enough presence to incorporate the existing building and surrounding landscape into a greater whole. It is a very clever scheme.

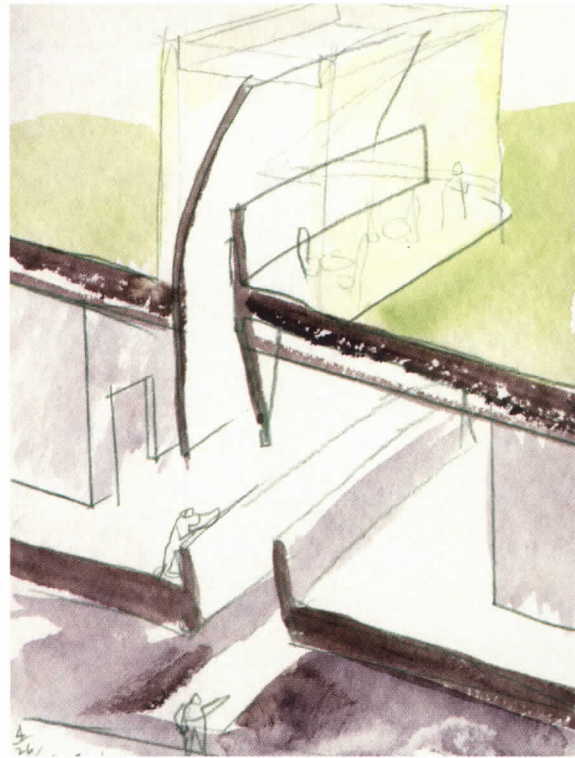
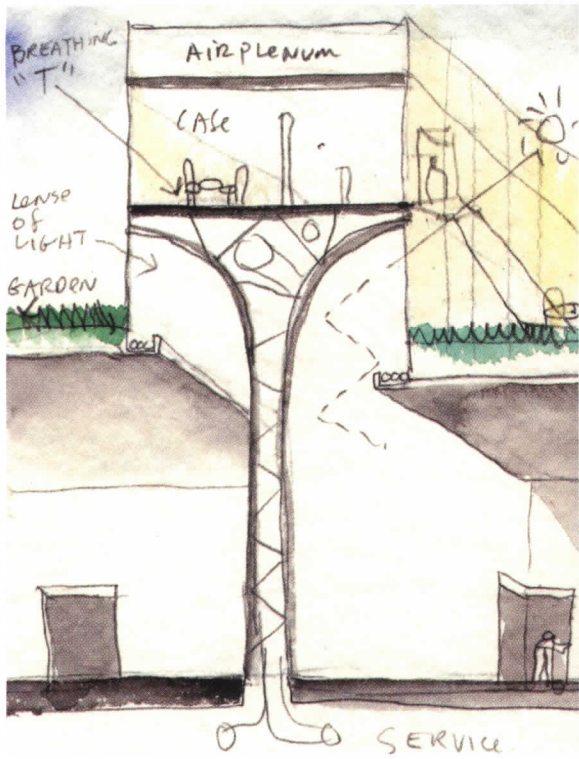


East-west section



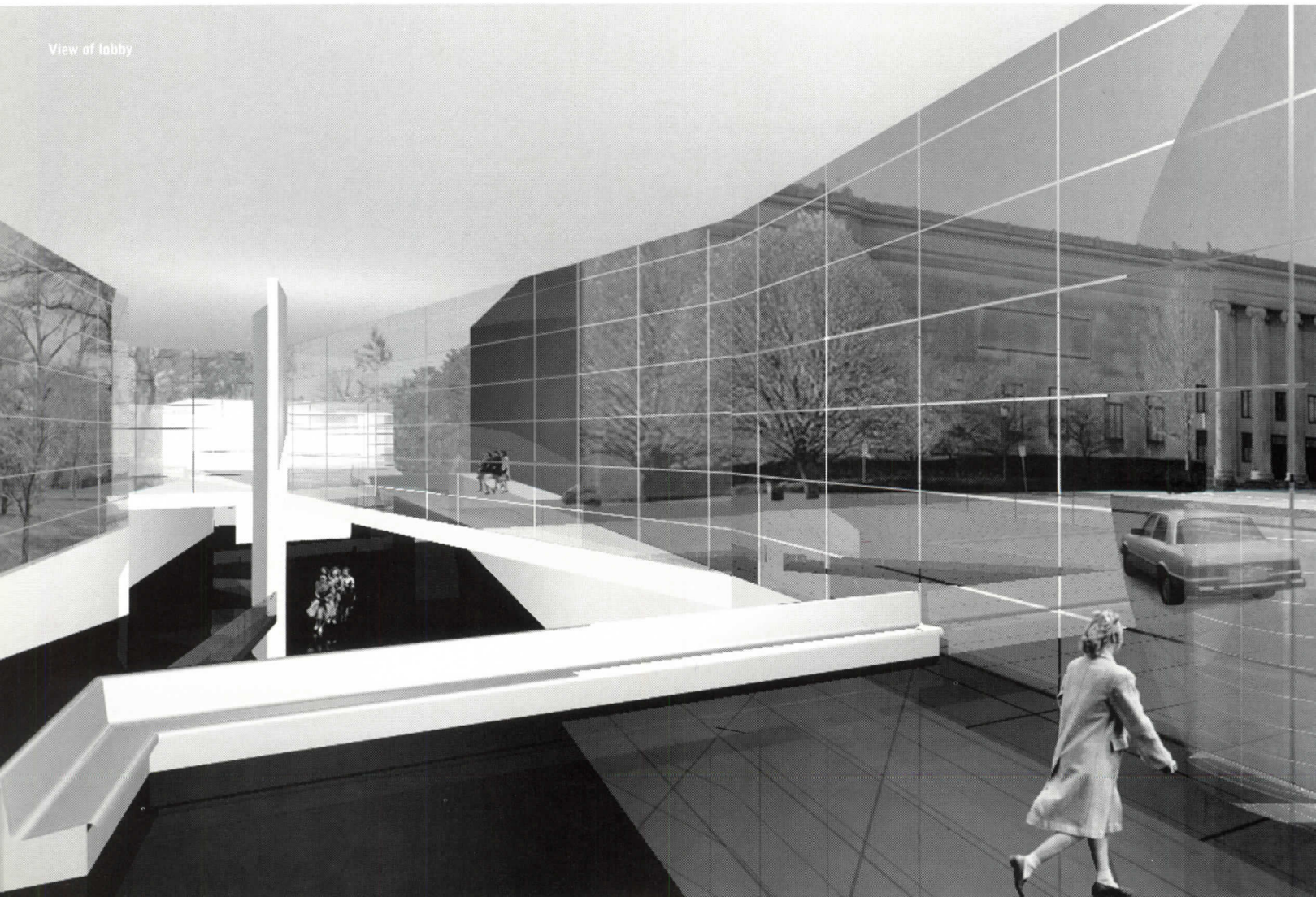
East-west section | 31'





Studies of gallery illumination

View of lobby



# Michael Maltzan Architecture

Inner City Arts  
Addition  
and Renovation

P  
2000 CITATION  
A

**CLIENT:** Inner City Arts,  
Los Angeles—Cynthia Harnisch  
(executive director)

**ARCHITECT:** Michael Maltzan  
Architecture, Los Angeles—Michael  
Maltzan (principal); Kurt Sattler  
(project designer); Jeff Soler,  
Krista Scheib (project architects);  
Tim Williams (project manager);  
Terence Cheng, Yvonne Lau,  
Michael McDonald (design team)

**LANDSCAPE ARCHITECT:**  
Nancy Goslee Powers

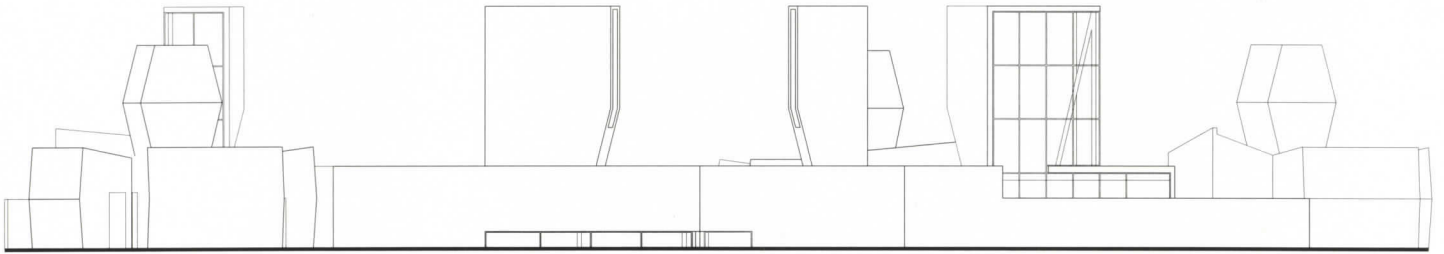
**ENGINEERS:** John A. Martin &  
Associates (structural);  
Innovative Engineering Group  
(mechanical, electrical);  
Westcon Engineering (civil)

**CONSULTANTS:** Marc Newson &  
Associates (acoustics);  
Entertainment Lighting Services  
(theater lighting)

**COST:** \$3.5 million

View from parking

**KOSHALEK:** This is one of the worst, roughest neighborhoods in L.A., and the people behind this have managed to carve out a sort of oasis for the arts. **ROTONDI:** I think there's an economy to the architecture that comes out of the economy of that type of project. **SHIM:** It's elegant. It manipulates new and existing buildings to create a sophisticated urban ensemble. It grapples with the realities of a security-conscious school program and the need to create a public presence. **KOSHALEK:** It shows an extraordinary balance between the program and the various spaces that inspire students to think and create.



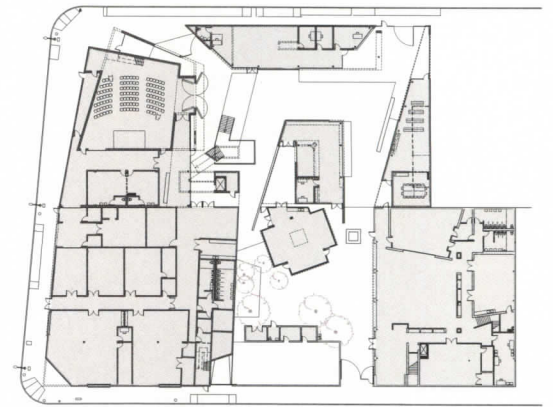
Ceramics building elevations

**PROJECT:** Inner City Arts Addition and Renovation, Los Angeles

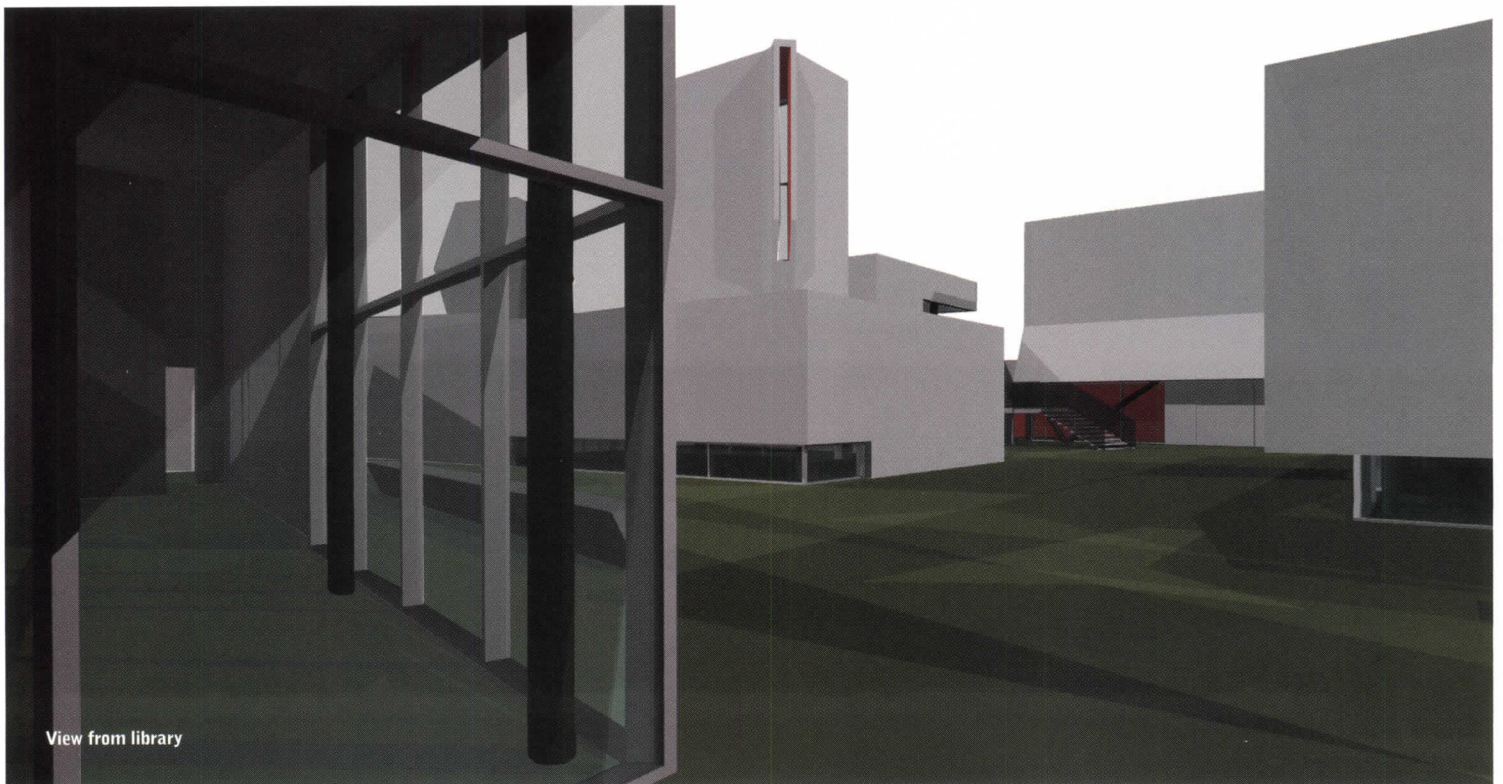
**SITE:** A dense inner-city area composed of low- and mid-rise commercial manufacturing and industrial buildings, single-resident occupancy hotels, and warehouses.

**PROGRAM:** Expansion of an existing 12,000-square-foot arts complex, which offers at-risk youths throughout the Los Angeles Unified School District after-school classes in the visual and performing arts. This phase of Inner City Arts adds 22,731 square feet of both new and renovated facilities containing high-tech animation studios, a small theater, art gallery, and outdoor landscaped courtyard.

**SOLUTION:** To give Inner City Arts more definition and security as a school campus, its new structures—a library, administration building, and multipurpose building with a theater—line the site's perimeter, which expands its interior courtyard space by about 7,000 square feet. The new buildings are simple steel-column and concrete masonry-infill constructions, with spare, blocky elevations that complement the existing main building, a renovated warehouse; their material and visual economy are also reflections of a limited budget. The courtyard remains the focus of the school, with towers and multileveled circulation enlivening the public-private art collaborative that aspires not only to serve the 8,000 schoolchildren enrolled in the program every year, but also to act as a positive new icon in a transitional neighborhood.



Ground-floor plan

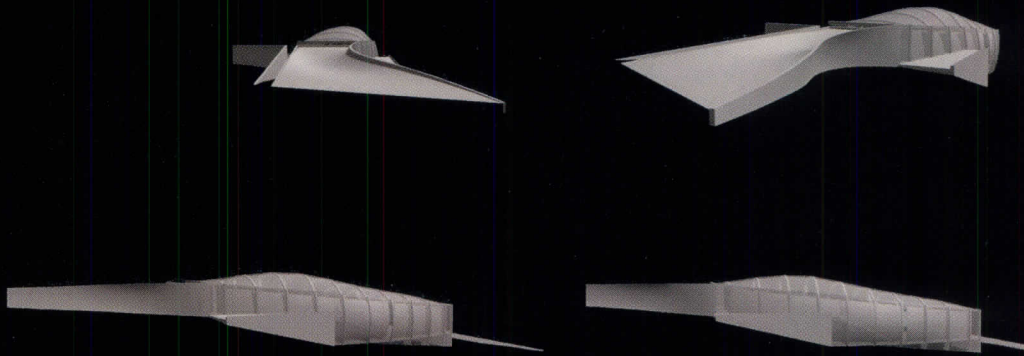


View from library

# William E. Massie

Big Belt House

P  
2000 CITATION  
A



**PROJECT:** Big Belt House

**SITE:** A 40-acre plot at the foothills of the Big Belt Mountains in Meagher County, Montana.

**PROGRAM:** A 2,500-square-foot, two-bedroom summer house.

**SOLUTION:** This house is computer-generated in many senses of the term: Its geometries were traced from the surrounding topography, using surveys taken with global positioning devices. Software aided the architect in calculating the dimensions and weight-load of a series of arching, cross-sectional frames, which, once in place, resemble a ribcage. Because of the house's curving form, each frame is unique. Data from a 3D computer model of the house was directly translated by a milling device into physical form. Over 1,500 pieces of rigid foam were machined and assembled on site, like a puzzle; the foam frame molds were then filled with concrete. Architect William Massie won a Research Award (April 1998, page 98) for using computer numerically controlled (CNC) technology to move designs directly from digital model to built form, eliminating the need for construction drawings and expanding the possibilities of creating complex biomorphic structures like the Big Belt House.

**CLIENT:** K. Hartmann

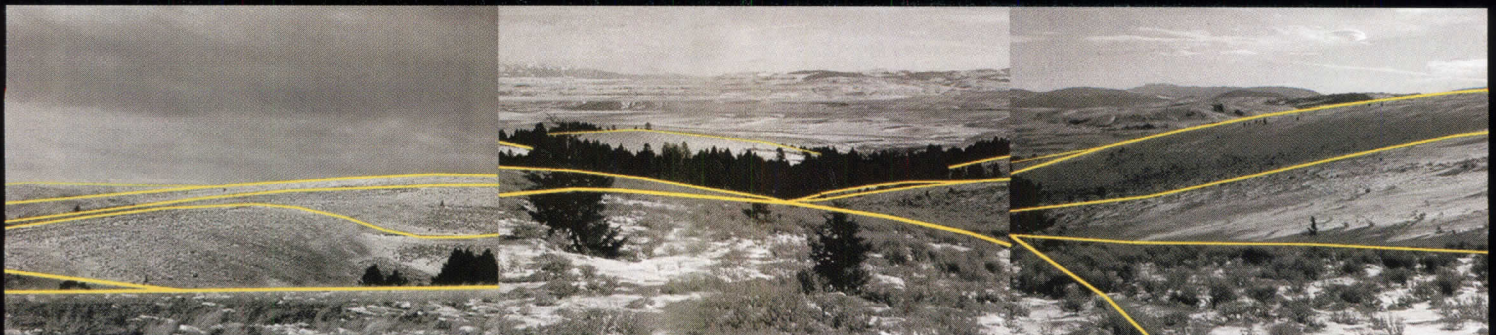
**ARCHITECT:** William E. Massie, Bozeman, Montana—William E. Massie (principal, project architect); William E. Massie, Travis Grownney (production team management); Titian Bue, Chris Carey, Elizabeth Clifford, Jason Fitzgerald, Shin-ya Kitano, Matt Maze, Eric Schaefer (production team)

**GENERAL CONTRACTOR:**

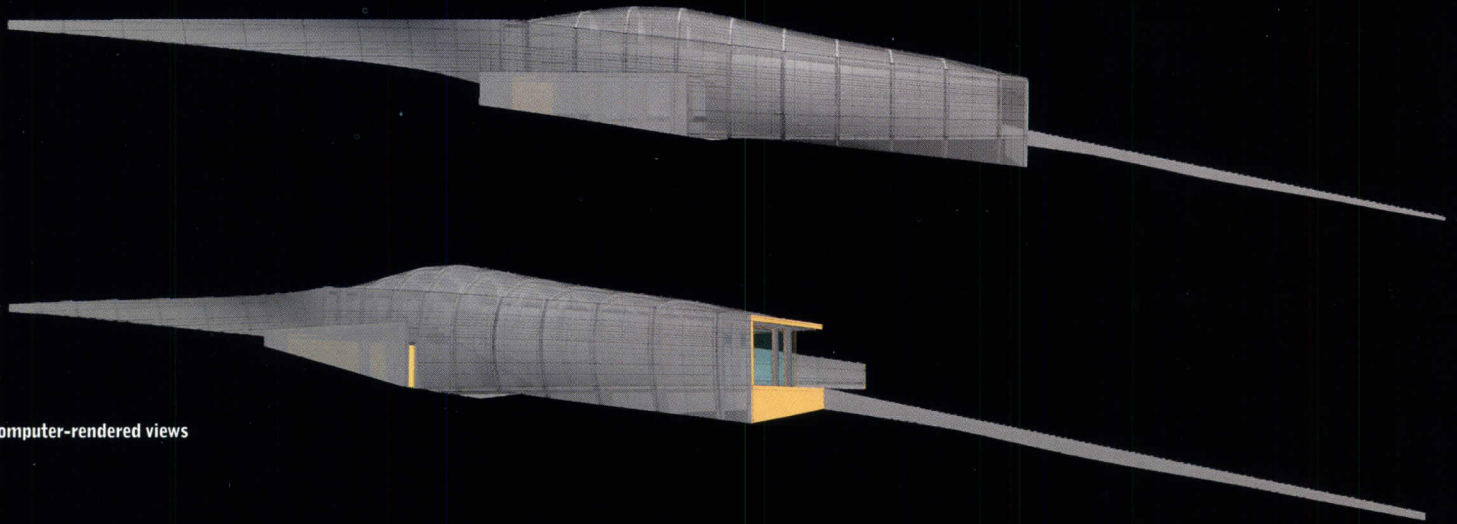
William E. Massie

**COST:** \$216,000

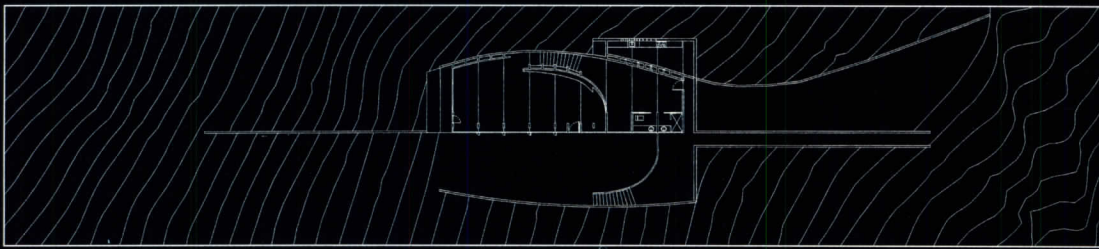
**PHOTOGRAPHER:** William E. Massie



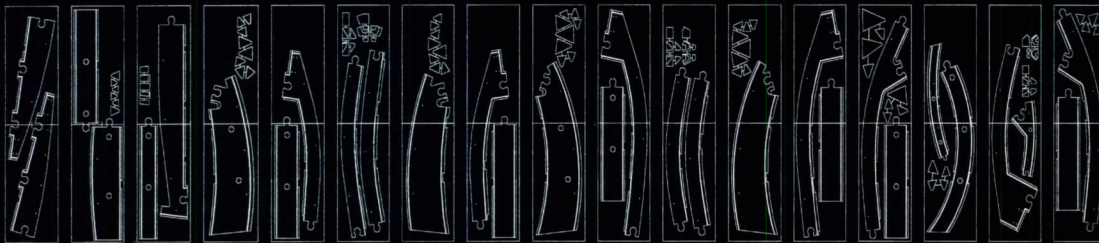
Conceptual diagram



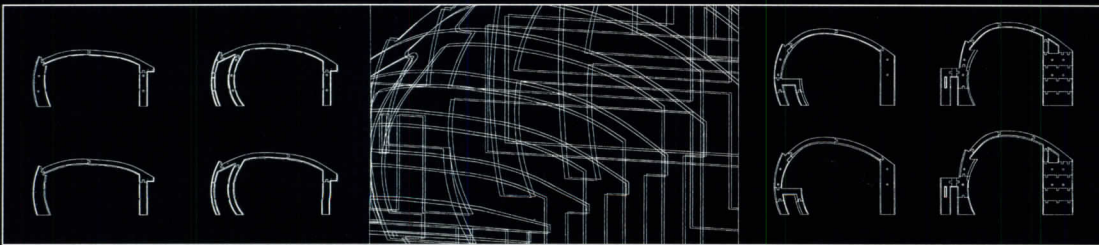
Computer-rendered views



Plan



Drawing of formwork for poured-in-place structure



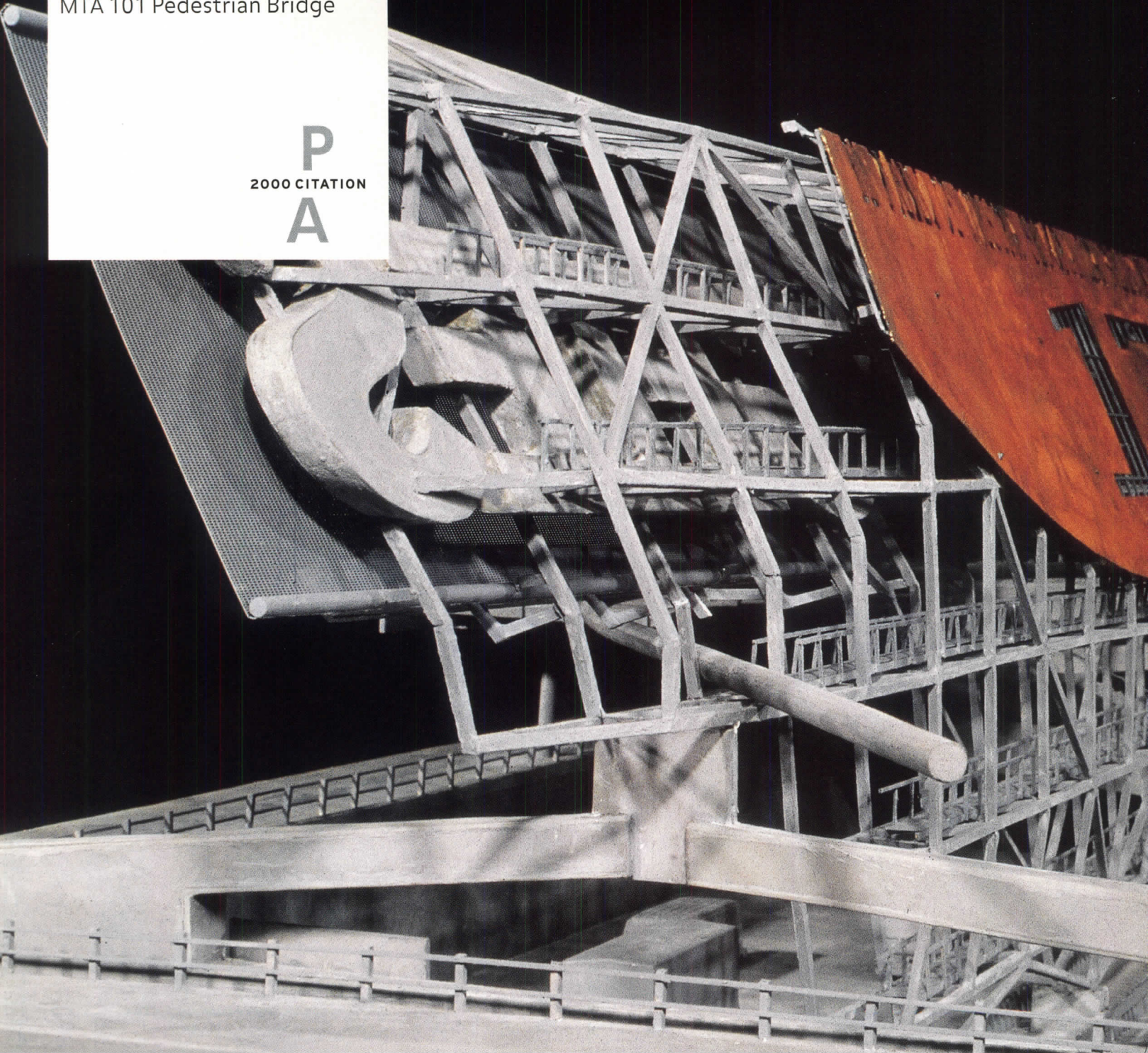
Sections and sectional analysis

**KOSHALEK:** I like the drawings. **ROTONDI:** What caught me was the fact that he was looking at not only form and space, but the whole technology of how to make the building. The last time that happened on a regular basis was [John] Lautner's work, when every house was a kind of invention, technologically and formally. **SHIM:** In the prairies, unless you actually think about a way of fabricating it, you end up in a very conventional mode. There are no resources—it's not like there's a forest nearby. Actually thinking about the method of fabrication for the location is interesting. **WEISS:** You tend to associate blob forms with resin technology. To look at something as ancient as concrete animated by the computer is in many ways not groundbreaking at all, because it was all done better by Nervi and others. But it's wonderful to revisit and think about again. **KOSHALEK:** It's this very small mark on the landscape, yet powerful enough to float between that landscape and the sky in a very poetic manner. **ROTONDI:** In Montana, almost all the buildings are just put down with nothing that mediates the scale. **VAN BERKEL:** The geometry is quite original. It goes from a kind of unit-based, boxlike system to a softer system. **SHIM:** It's morphing as it goes through. **WEISS:** I find the interior views less convincing than the other views. **SHIM:** It becomes unusually heavy-handed as opposed to the delicacy that the outside skin suggests.

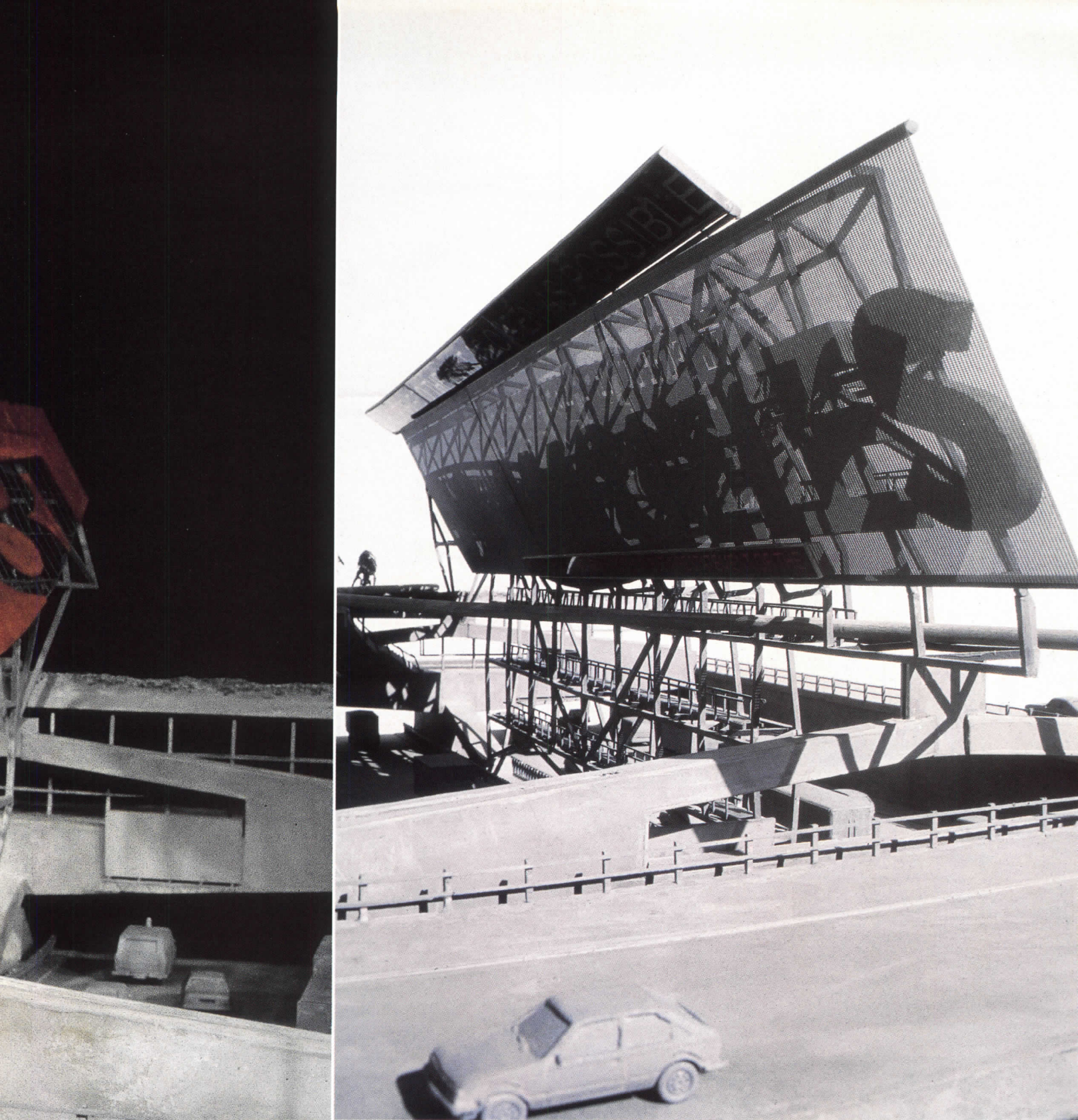
# Morphosis

MTA 101 Pedestrian Bridge

P  
2000 CITATION  
A



View from freeway



View from Main Street

**ROTUNDI:** This project moves ingeniously in between the literal and figurative uses and meanings of a bridge. It embodies the ideas of a bridge historically and culturally, and then proposes a structure that will make it possible to experience the site in a thoroughly dynamic way.

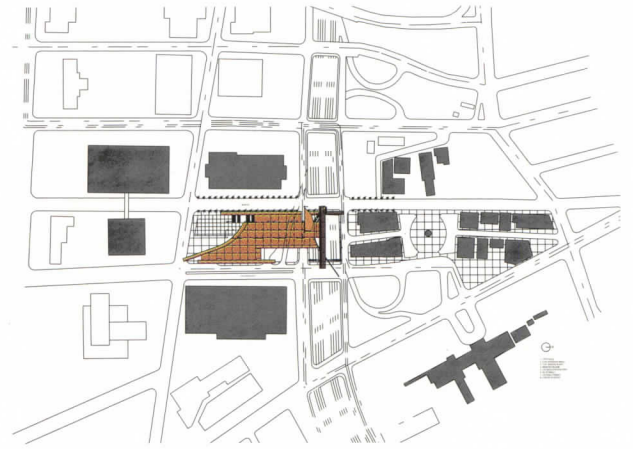
**SHIM:** I think this isn't really a highly inventive project. I think there were others that were more inventive. **WEISS:** I've had students do the same exact project in a thousand different ways. In the end it feels like it's working rather hard. It seems rather superficial in its willfulness. Its kind of self-conscious styling seems unnecessary, and because of that I'm troubled by it. **KOSHALEK:** It will help downtown overcome the nasty cut of the freeways in a dynamic way.

**PROJECT:** MTA 101 Pedestrian Bridge, Los Angeles

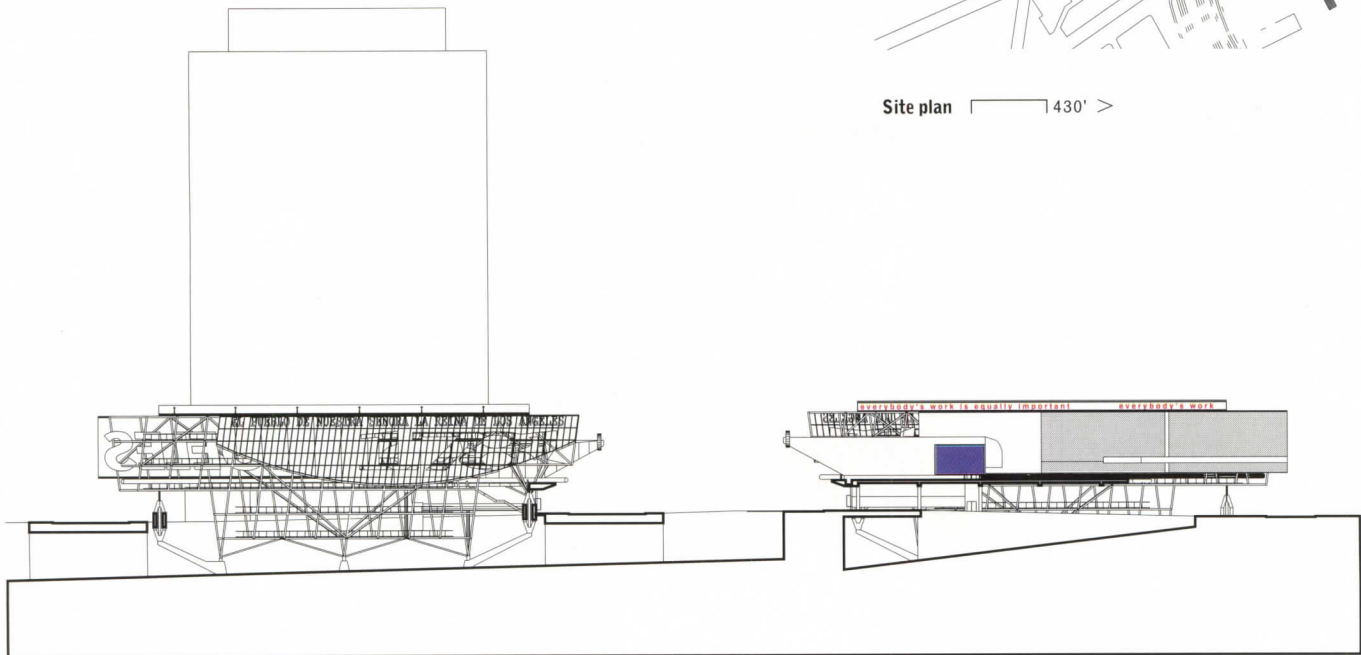
**SITE:** A freeway dividing downtown Los Angeles, with civic buildings to the south, historical and cultural buildings to the north.

**PROGRAM:** A bridge spanning the 101 Hollywood Freeway so that pedestrians can experience the area's currently isolated attractions (City Hall, Pico House, the Plaza Church, Olvera Street) as a cohesive whole.

**SOLUTION:** The architects propose to erect a semi-transparent structural frame spanning the freeway that will address the surrounding sidewalks, thereby enhancing the sense of civic space. The frame will support electronic displays, including video screens and LED signs. A grand stairway will lead from the street to a restaurant and observation deck cantilevered over Main Street. From this vantage point, pedestrians can observe nearby landmarks. Palm trees planted along Main Street will lead the eye to the north and south.

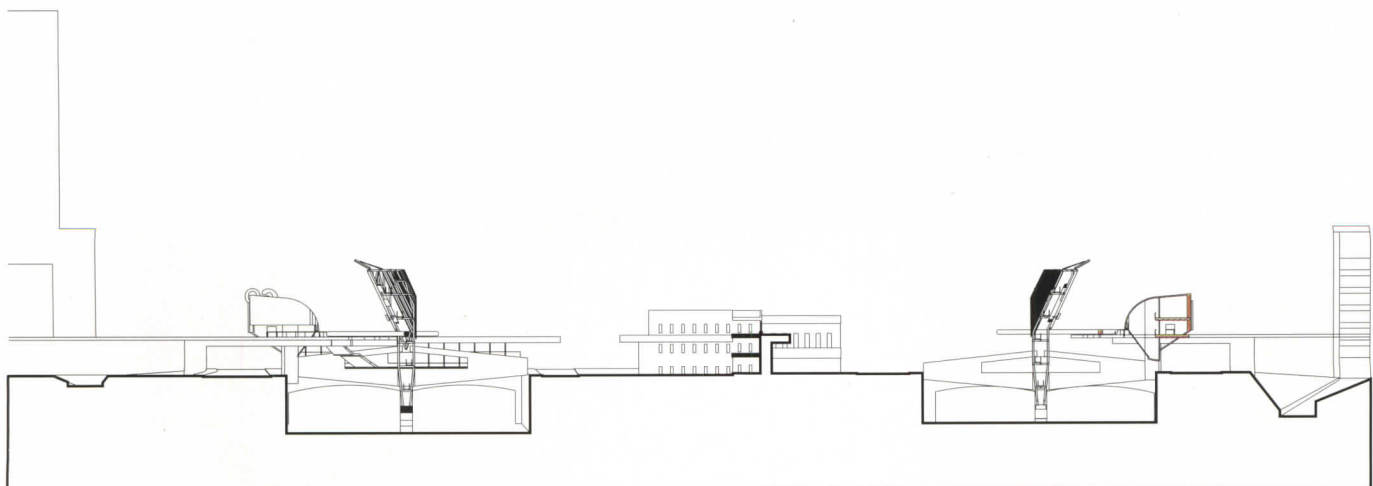


Site plan | 430' >



North elevation | 46'

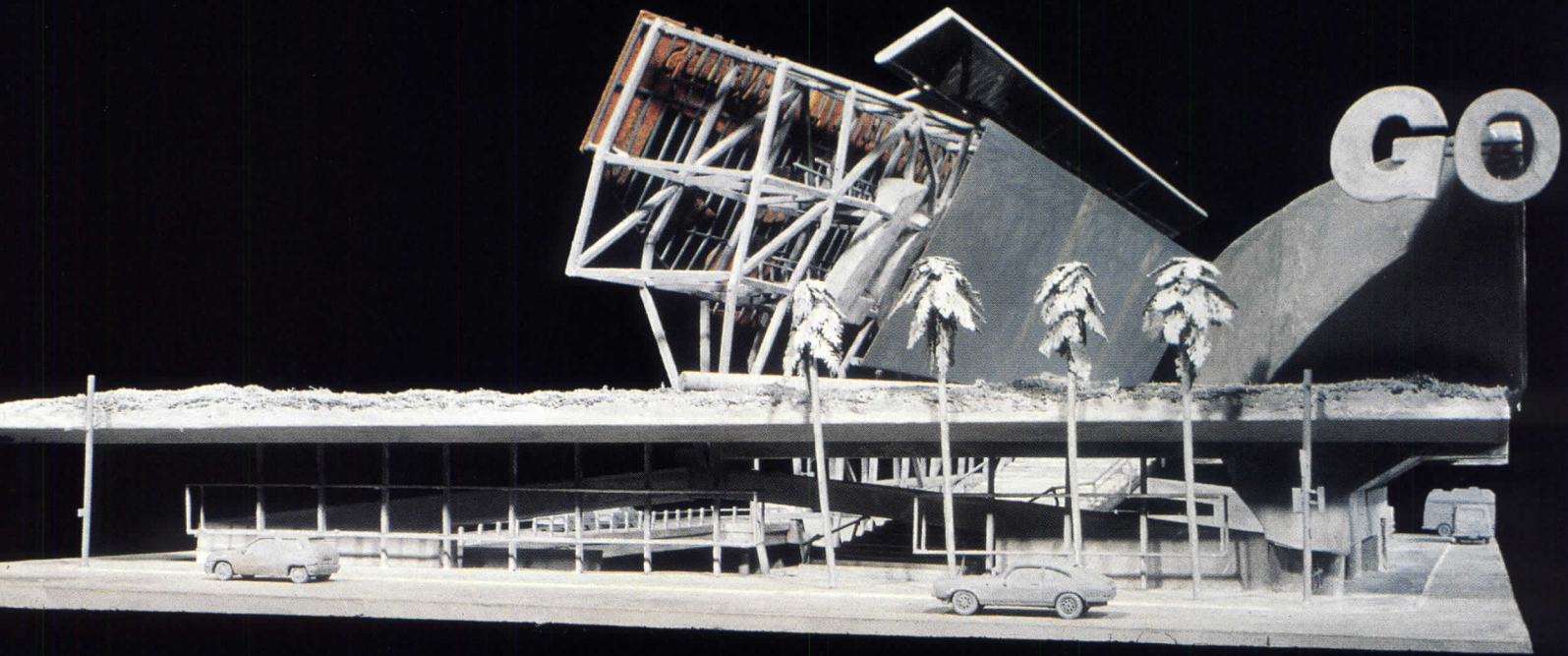
South elevation



North-south section | 46'

North-south section





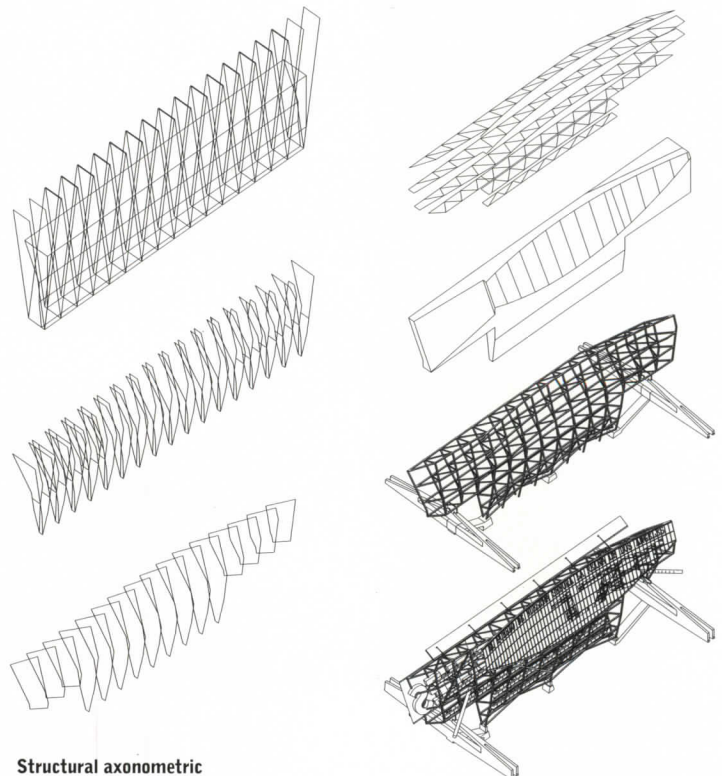
View from Los Angeles Street

**CLIENT:** MTA, Los Angeles—Robin Blair  
(project manager, City of Los Angeles); Nick Patsaouras

**ARCHITECTS:** Morphosis, Los Angeles—Thom Mayne (principal); Kim Groves, Eui-Sung Yi (project managers); Dave Grant, Ung-Joo Scott Lee, Robyn Sambo, Eul-ho Suh (project team); Jerome Daksciewiz, Devon McConkey, Bettina Stich, Petar Vrcibradic (project assistants); AIJK Architecture and City Design, Los Angeles—John Kaliski (principal); William Duncanson (project team)

**COLLABORATING ARTIST:** Jenny Holzer  
**LANDSCAPE ARCHITECT:** Katherine Spitz Associates

**ENGINEER:** Ove Arup & Partners  
(structural, electrical)



Structural axonometric

# Vincent James Associates

Tulane University  
Center Addition  
and Remodel

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2000 CITATION  
A



View of north facade



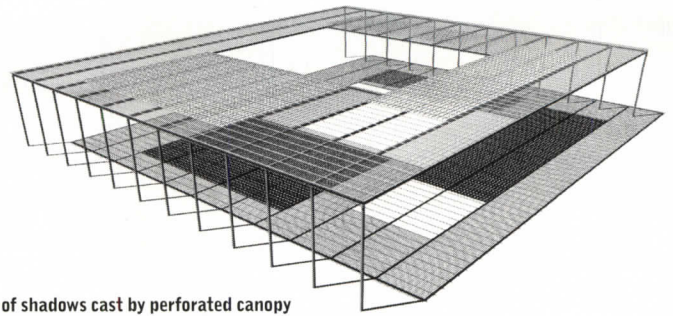
**PROJECT:** Tulane University Center Addition and Remodel, New Orleans

**SITE:** The existing two-story, 112,000-square-foot Tulane University Center, a 1950s concrete structure that sits at the intersection of two major pedestrian paths on the newest part of the university's Middle Campus.

**PROGRAM:** An overall reprogramming of the original building allows more flexible dining and catering services, a 300-seat auditorium and theater, study rooms, and student organization offices.

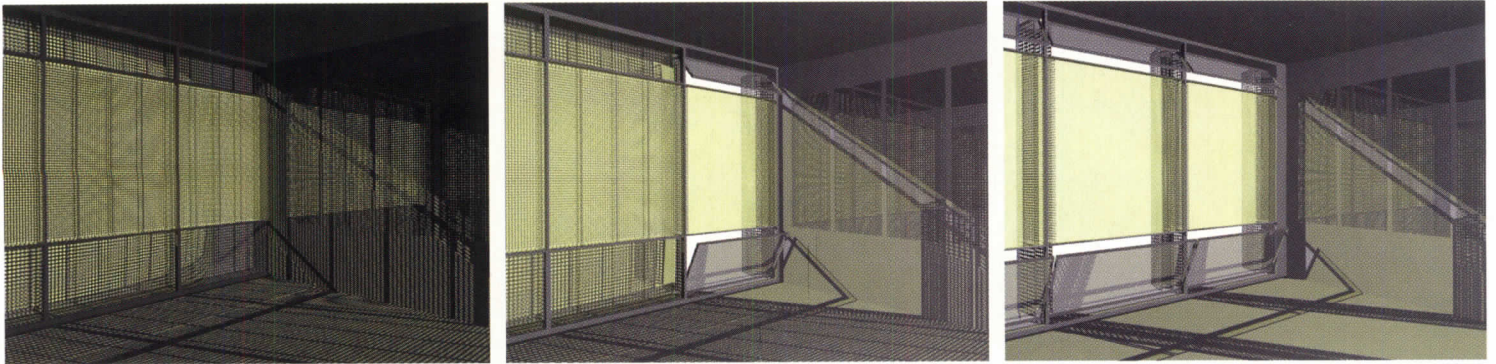
The architect also designed an addition comprising a two-story, 11,000-square-foot bookstore, a 14,000-square-foot ballroom, a wraparound terrace on the north facade, and a large meeting room.

**SOLUTION:** A gigantic steel-and-glass space frame—the architect calls it a “parasol” canopy—encloses the existing Brutalist building, as if in a vitrine. The parasol is fitted with unexpected updates on the New Orleans vernacular that create new levels of transparency and permeability and assist natural daylighting and ventilation: aluminum bifold shutters, a new second-level terrace, and a perforated-steel roof. This roof is a sophisticated sunshade, changing in perforation density and profile to address the different light-modulation needs of the center's diverse programs. To remedy what the architect calls the “hermetic quality” of the existing building, he lightens its concrete envelope with more transparent glazing.

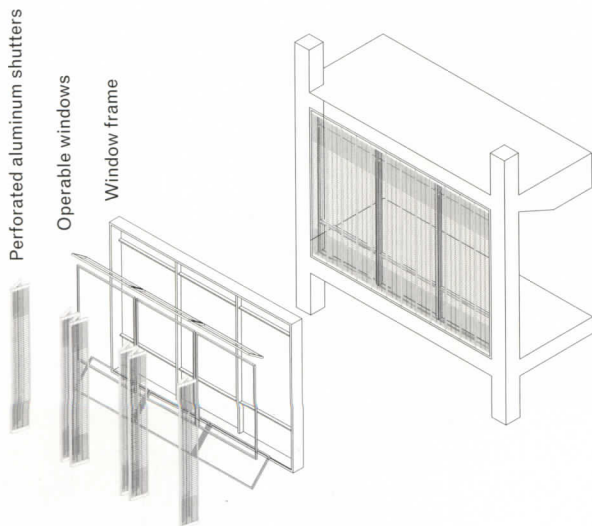


Study of shadows cast by perforated canopy

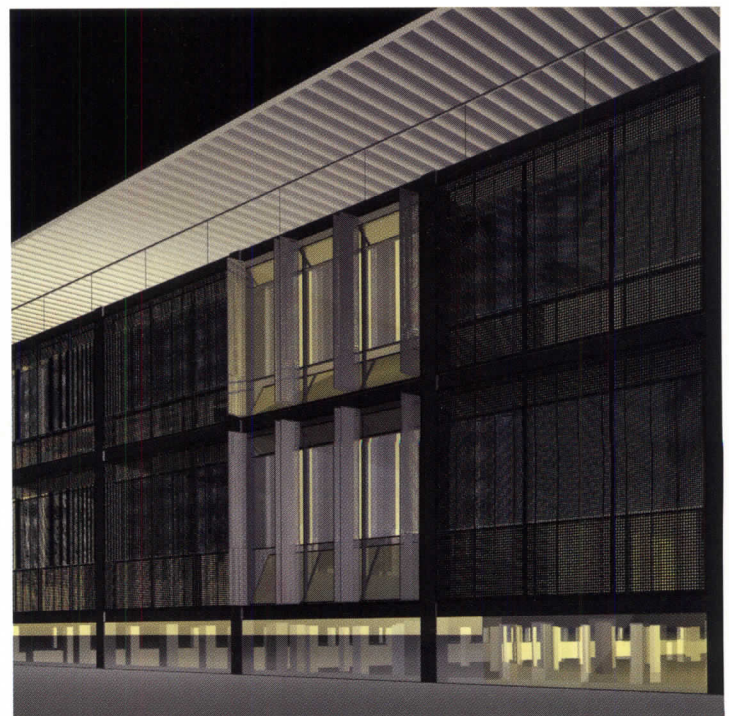
**SHIM:** It's interesting how they study the issue of transparency through the roof and gauge it to certain public zones. It's also about the whole issue of percentage of transparency in a southern city. You're in a very hot climate, and understanding the role of the roof and its ability to change over the surface area is really great. **KOSHALEK:** And using light to define not only the interior, but also the facades and the scale of the building, as well as its presence within the landscape. **VAN BERKEL:** It's also interesting to think of what you would call large details, that you are using the roof as a programmatic divider; everything hangs on this roof. The roof is a generator for the entire building. **WEISS:** I find the graphics extraordinary. I think they're beautiful and fresh. I've become wary of computer-generated images that make everything look transparent. **VAN BERKEL:** Too many flowers, though.



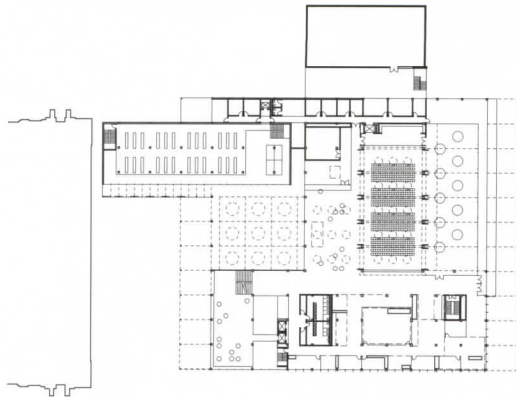
Different configurations of windows and shutters



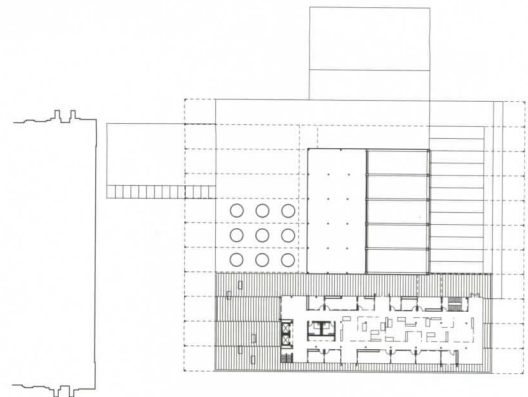
Axonometric of window components



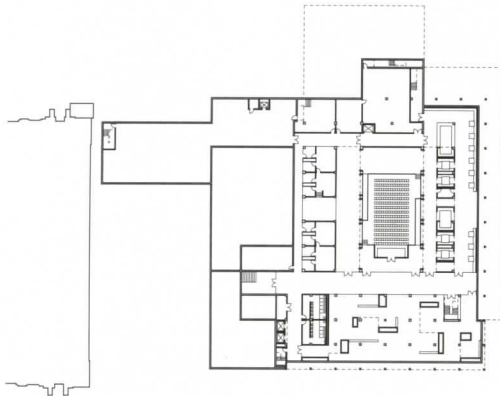
General view of facade



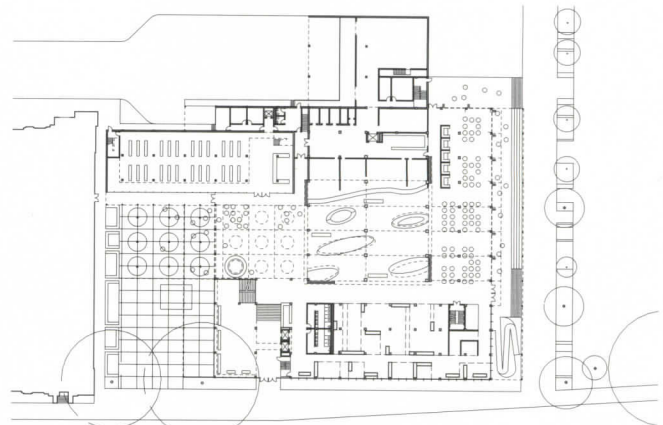
Second-floor plan



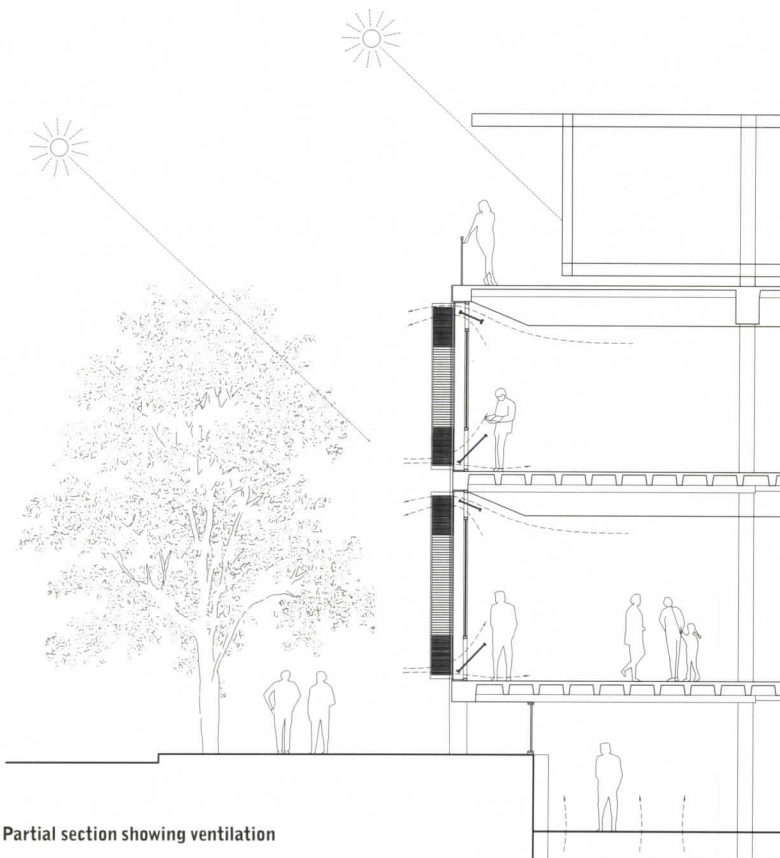
Third-floor plan



Basement-plan 27' 1"



First-floor plan



Partial section showing ventilation

**CLIENT:** Tulane University, New Orleans—Dr. Scott Cowen (president); Anthony P. Lorino (senior vice president of operations and CFO); Robert C. Hailey (associate vice president, auxiliary services and student centers); Martha Sullivan (vice president for student affairs)

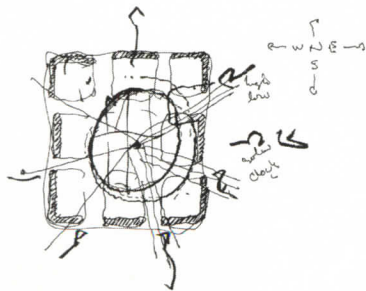
**ARCHITECTS:** Vincent James Associates, New Orleans—Vincent James (principal-in-charge); Nathan Knutson (project architect); Andrew Dull, Taavo Somer, Jennifer Yoos (collaborators); Steven Philippi, Paul Yaggie (design team); James Carpenter Design Associates, New Orleans—James Carpenter (principal-in-charge); Richard Kress, Marek Walczak (collaborators); Aki Ishida, Luke Lowings, Kate Wyberg (design team)

**ENGINEER:** Ove Arup & Partners

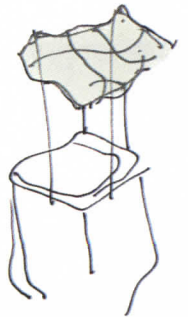
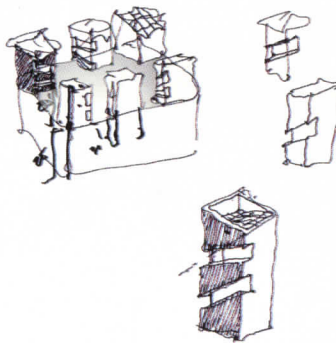
# Eric Owen Moss Architects

SPA

P  
2000 CITATION  
A



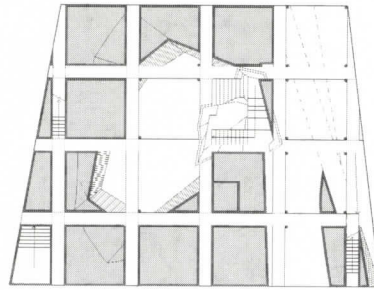
Study sketches



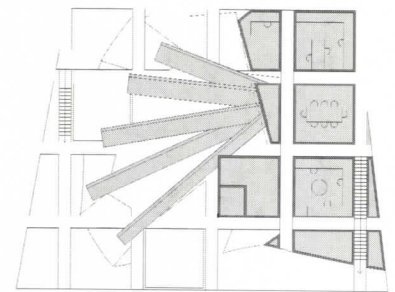
**SHIM:** This new spa creates a series of spatially complex spaces and redefines the notion of roofscape. **VAN BERKEL:** What I like is that it goes from a field, to a kind of general ground-structure on the lower part of the building, then it turns into a grid and then into soft projects. I like the non-geometry of the thing. **KOSHALEK:** This work is appropriate to Los Angeles and its urban fabric. It uses light to enhance architectural form. **ROTONDI:** This project operates on two levels. From within, it will be a very dynamic and fluid space, and construction of the Tartan Grid will serve as a conceptual and perceptual datum. From the outside, the new form starts with the genetic code of the existing industrial buildings, but grows into something entirely new.



First-floor plan 20' >



Second-floor plan



Third-floor plan

**PROJECT:** SPA, Culver City, California

**SITE:** A dense neighborhood of industrial buildings that are rapidly converting to facilities for computer and entertainment companies.

**PROGRAM:** A spa and health club to serve the surrounding businesses, as well as a dance studio housed in an adjacent building.

**SOLUTION:** The architect intends to demolish an existing warehouse and replace it with a three-story, plastered structure. An open exercise area, men's and women's spa and locker rooms, and a juice bar will occupy the ground floor. The architect divides the second floor with a grid of individual treatment rooms; the corridors between them will have glass floors. The grid of rooms surrounds an irregularly shaped central sundeck. The largely glass roof over this grid of rooms undulates, rising to the north to encompass a smaller third floor of offices. Narrow, foot-bridge-like observation decks cantilever from the offices over the second floor. The entire composition—from the gridded glass walkways, to the radial bridges, to the undulated roof—reflects the movement of the sun.

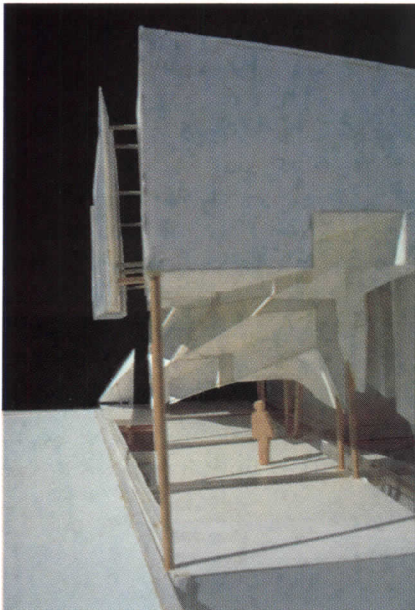
**CLIENT:** Samitaur Constructs, Los Angeles—Frederick and Laurie Samitaur Smith

**ARCHITECT:** Eric Owen Moss Architects, Los Angeles—Eric Owen Moss (principal); Scott Nakao (project architect); Bill Rankin, Grace Pae, Frank Geiger (project team)

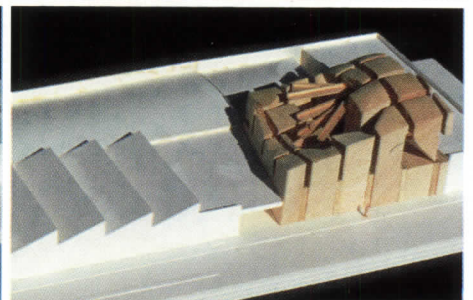
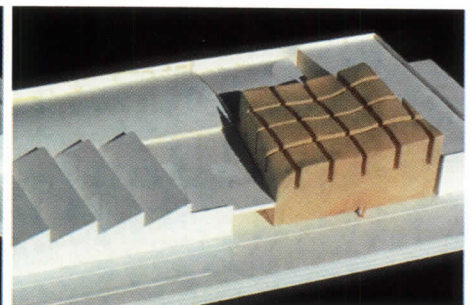
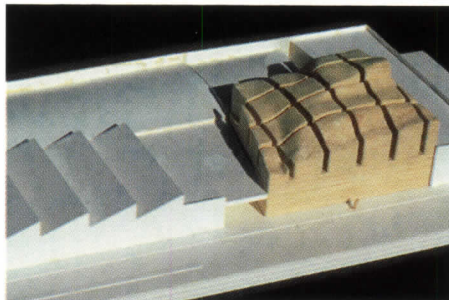
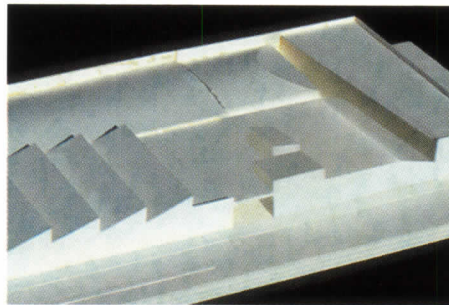
**ENGINEERS:** Kurily, Szymanski, and Tchirkow (structural); Fruchtmann and Associates (mechanical, plumbing)

**GENERAL CONTRACTOR:** Samitaur Constructs

**MODEL PHOTOGRAPHERS:** Paul Groh, Grace Y. Pae



Outdoor deck at northwest corner



Development sequence

# TEN Arquitectos

JVC Convention  
and Exhibition Center

P  
2000 CITATION  
A

**CLIENT:** Omnitrition

**ARCHITECT:** TEN Arquitectos,  
Mexico City—Enrique Norten,  
Bernardo Gómez-Pimienta  
(principals-in-charge); Hugo  
Sanchez (project architect);  
Julio Amezcua-Chazaro,  
Catalina Aristizábal, Diego  
Barberena, Jacques Cadhilac,  
Francisco Pardo, Rubén  
Garnica, Carlos López, Claudia  
Marquina, Martine Paquin,  
Michael Shaw, Sofía K.  
Martínez, Eduardo Villagómez,  
Gerardo Recoder, Christoph  
Plessner, Monica  
Hättenschneiler, Adriana Díaz,  
Verónica Domínguez, Luis  
Armando Montejaño (design  
team); Miguel Ríos, Fabian  
Foerg (model team)

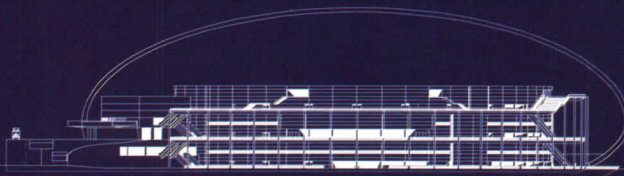
**ENGINEERS:** Colinas de Buen, Ove  
Arup & Partners (structural);  
Diseños Integrales de  
Ingeniería (mechanical,  
electrical, HVAC); Felipe Díaz  
de León, Ricardo Zamora  
(construction management)

**CONSULTANTS:** Arquitectura  
Automática (lighting);  
Conventional Wisdom  
(convention center)

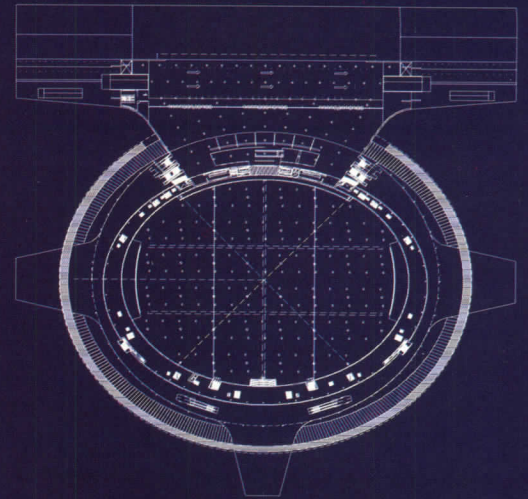
**MODEL PHOTOGRAPHER:** Luis Gordo

**VAN BERKEL:** It's a beautiful shape with a grand scale. **ROTONDI:** The surprising thing is how at first glance it is quietly elegant, but a moment later it feels dynamic because of its formal purity and semi-transparency. It is a contemporary version of the Dymaxion Dome. It will be a great space to be within. **WEISS:** It's like a transparent Newton's Cenotaph. The form is exceptionally lucid and uncompromising. The clarity of the form within the context of so many self-consciously "difficult" forms is fresh. The form simultaneously suggests gravity and weightlessness.

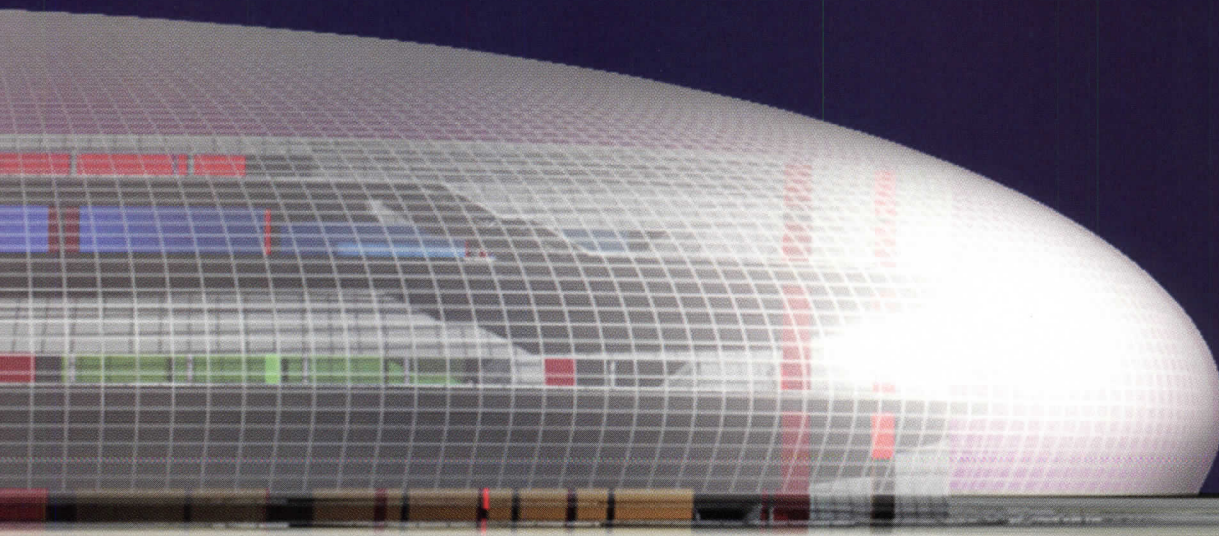




North-south section 68'



First-floor plan 68' >



View from east

**PROJECT:** JVC Convention and Exhibition Center, Zapopan, Mexico

**SITE:** A 670-acre, mixed-use development to be built on the wooded outskirts of Guadalajara, Mexico, which will include theaters, museums, cinemas, hotels, and a university. Adjoining the complex is a wooded nature reserve called La Primavera, and a freeway leading to the center of Guadalajara.

**PROGRAM:** A 1.26 million-square-foot convention and exhibition center including two auditoriums, lecture halls, and an outdoor display space.

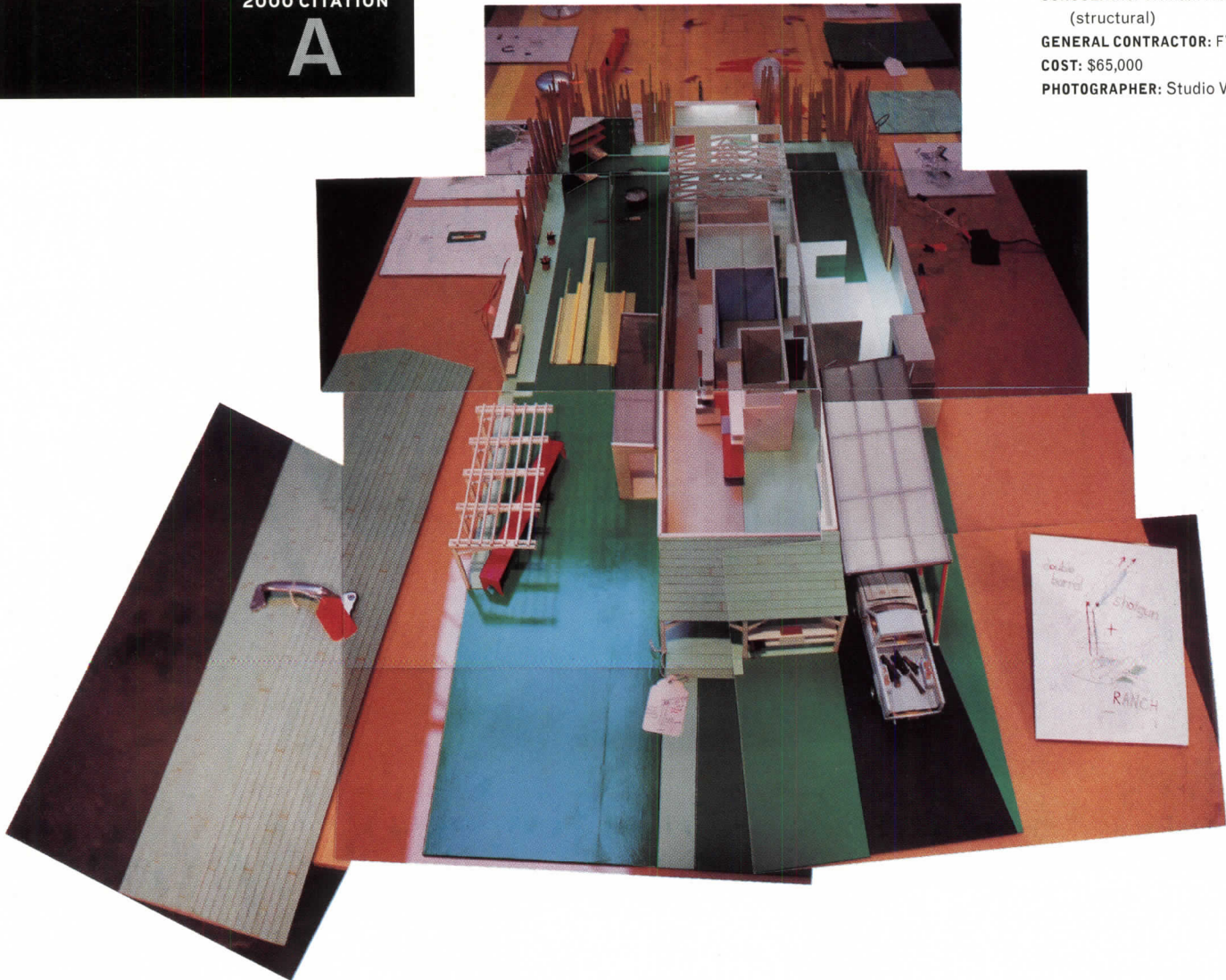
**SOLUTION:** A sweeping, 118-foot-high elliptical dome, almost 790 feet long by 600 feet wide, shelters the three exhibition levels above grade. A lightweight steel space frame allows for a column-free exhibit floor on the uppermost level. Stretched over the structure is a translucent, Teflon-coated PVC fabric, which allows sunlight into the vast interiors by day and lets artificial light transform the structure into an enormous, glowing orb by night. The building will use recycled rainwater drained from the fabric roof.

# Studio Works

InSideOutSide House

P  
2000 CITATION  
A

**CLIENT:** The Fifth Ward Community Redevelopment Corporation, Houston—Mardie Oakes (project manager); Stephan Fairfield (executive director)  
**ARCHITECT:** Studio Works, Los Angeles—Robert Mangurian, Mary-Ann Ray (principals); Sophie Smits (project manager); Patrick Bambrough, Anne Barakat, Stephanie Besch, Stefan Schiede, Reed Stilwell (project team)  
**CONSULTANT:** William Hogan (structural)  
**GENERAL CONTRACTOR:** FWC Builders  
**COST:** \$65,000  
**PHOTOGRAPHER:** Studio Works

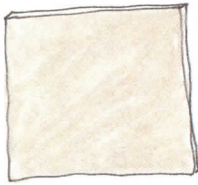


**PROJECT:** InSideOutSide House, Houston

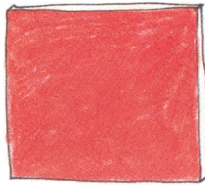
**SITE:** A 50-by-100-foot lot in the Fifth Ward, a struggling neighborhood north of downtown Houston.

**PROGRAM:** The 1,100-square-foot, \$65,000 InSideOutSide House is one of 16 schemes developed for the 16 Houses program, organized by team of local institutions—the Fifth Ward Community Redevelopment Corporation, DiverseWorks Art Space, and the Cultural Arts Council of Houston and Harris County—to provide affordable, well-designed homes for the neighborhood.

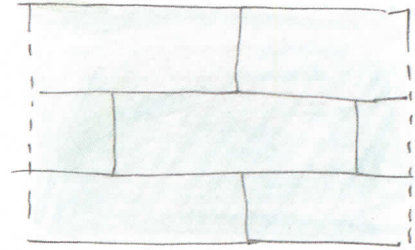
**SOLUTION:** The architect conceived this project as a house within a house within a house—a nonliteral play on the forms and concepts of typical housing. The “outside house” is a riff, done in off-the-shelf materials, on the local bungalow and the typical ranch house. Its wood frame encloses the “inside house,” a series of walls that reorients the house from the street to the backyard. And the “inside-outside house” is essentially the surrounding yard, which contains playful furniture. The project also includes the “bow-wow doghouse,” the “green side house,” and the “miniature, or 1/2 inch=equals-1 foot scale model house.”



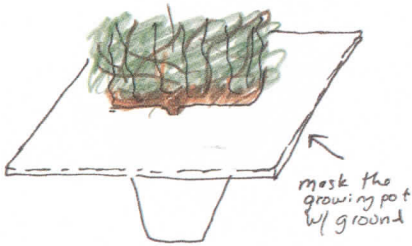
HARDI PLANK



PAINTED HARDI PLANK  
(RED)  
?



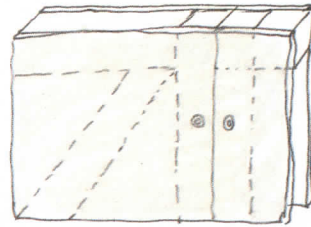
PAINTED MDF TURQUOISE  
(probably just a simple piece)



SMALL semi-trained  
VINE  
self Re-Generating  
Architecture



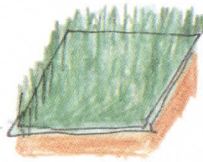
SCOFIELD  
CONCRETE



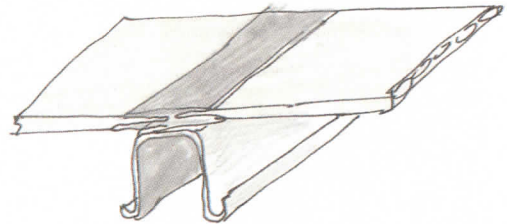
SANDED ACRYLIC SANDWICH



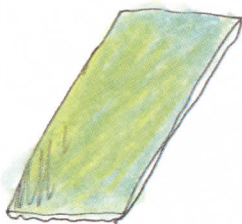
BAMBOO



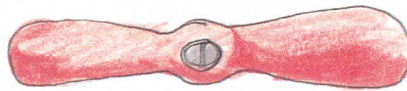
GRASS  
LAWN



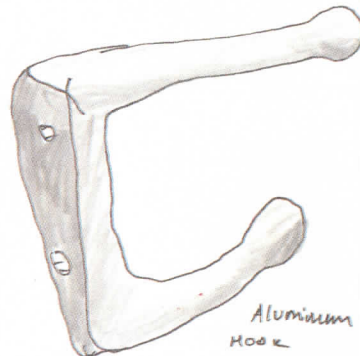
UNITED Greenhouse  
LEXAN



IN DOOR | OUTDOOR  
LAWN  
CARPET



NOSE BIE  
FACET Handle

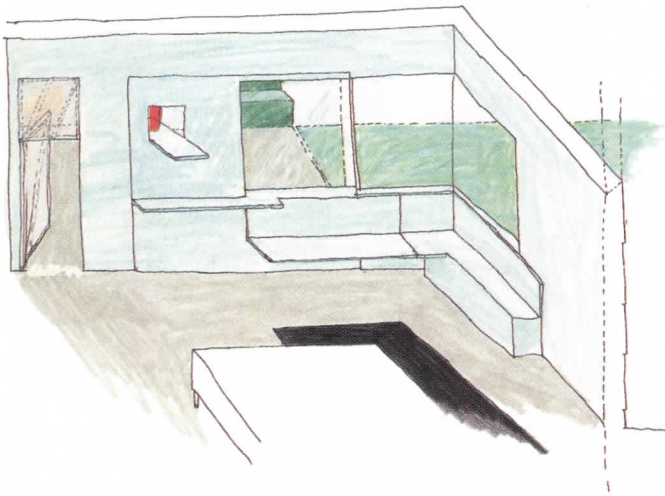


Aluminum  
Hook



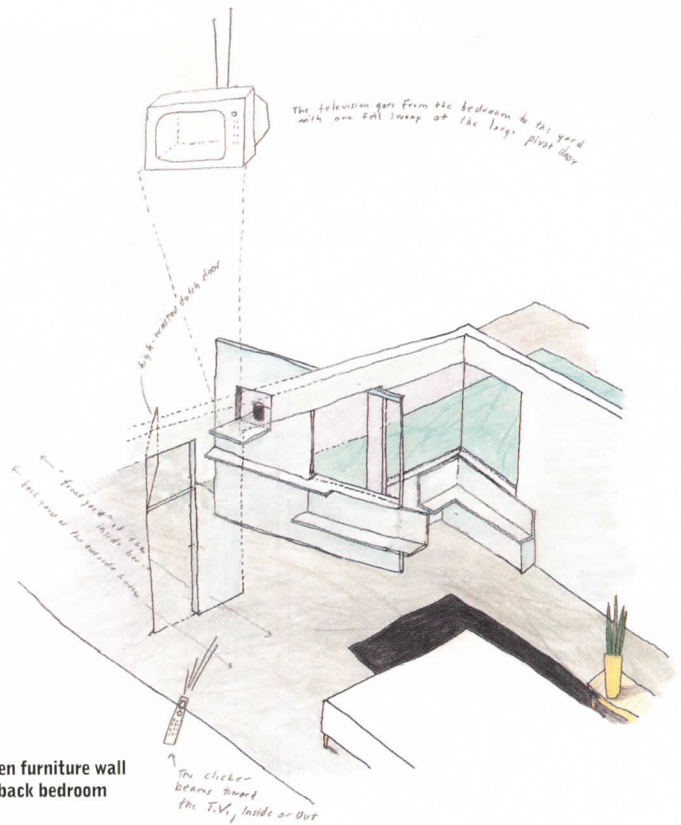
Turkish  
Door  
Handle

SAMPLES TO HAVE  
FOR EXHIBIT



Closed furniture wall of back bedroom

View from the inside looks to the inside/outside house. W/ door furniture closed position



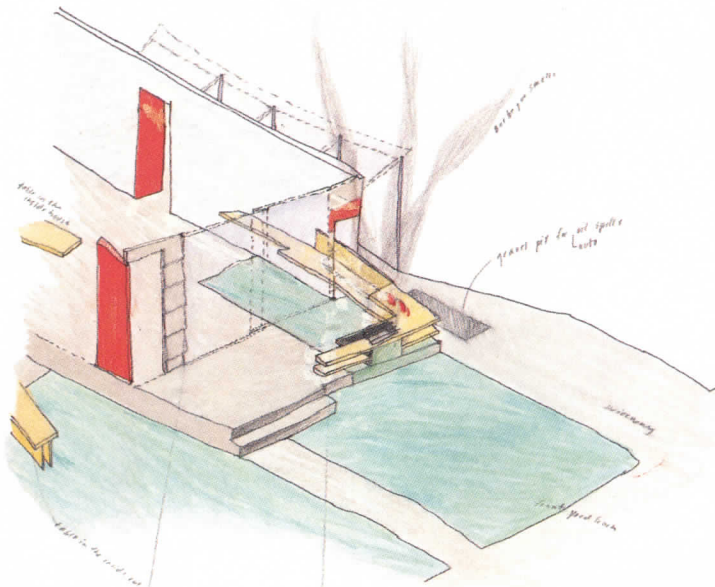
Open furniture wall of back bedroom

The television goes from the bedroom to the yard with one tall sweep up the large picture plane

Key to opening back door

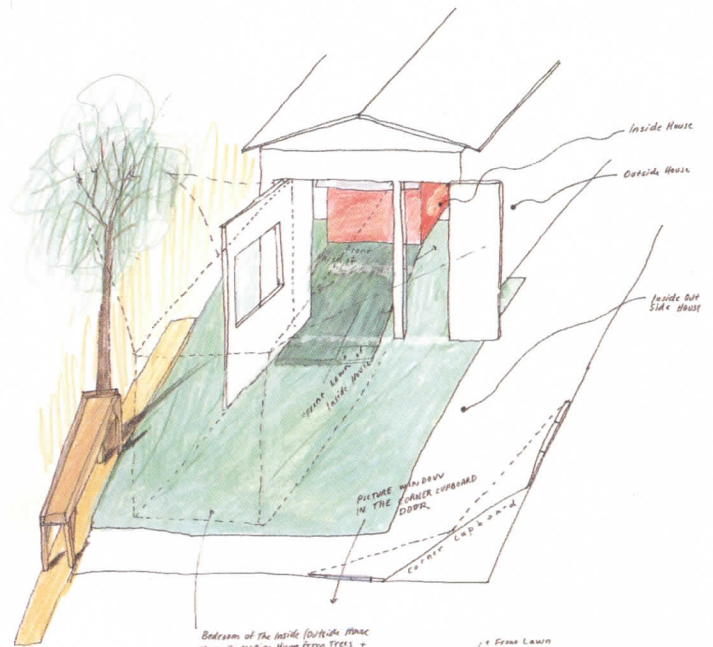
One of the things of the house is to have a lot of view of the outside house

The clicker beams toward the TV, inside or out



Front porch and front room

Sliding picture plane (it can be thin or not be there (closing the picture plane))

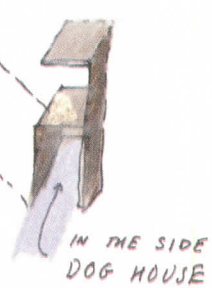
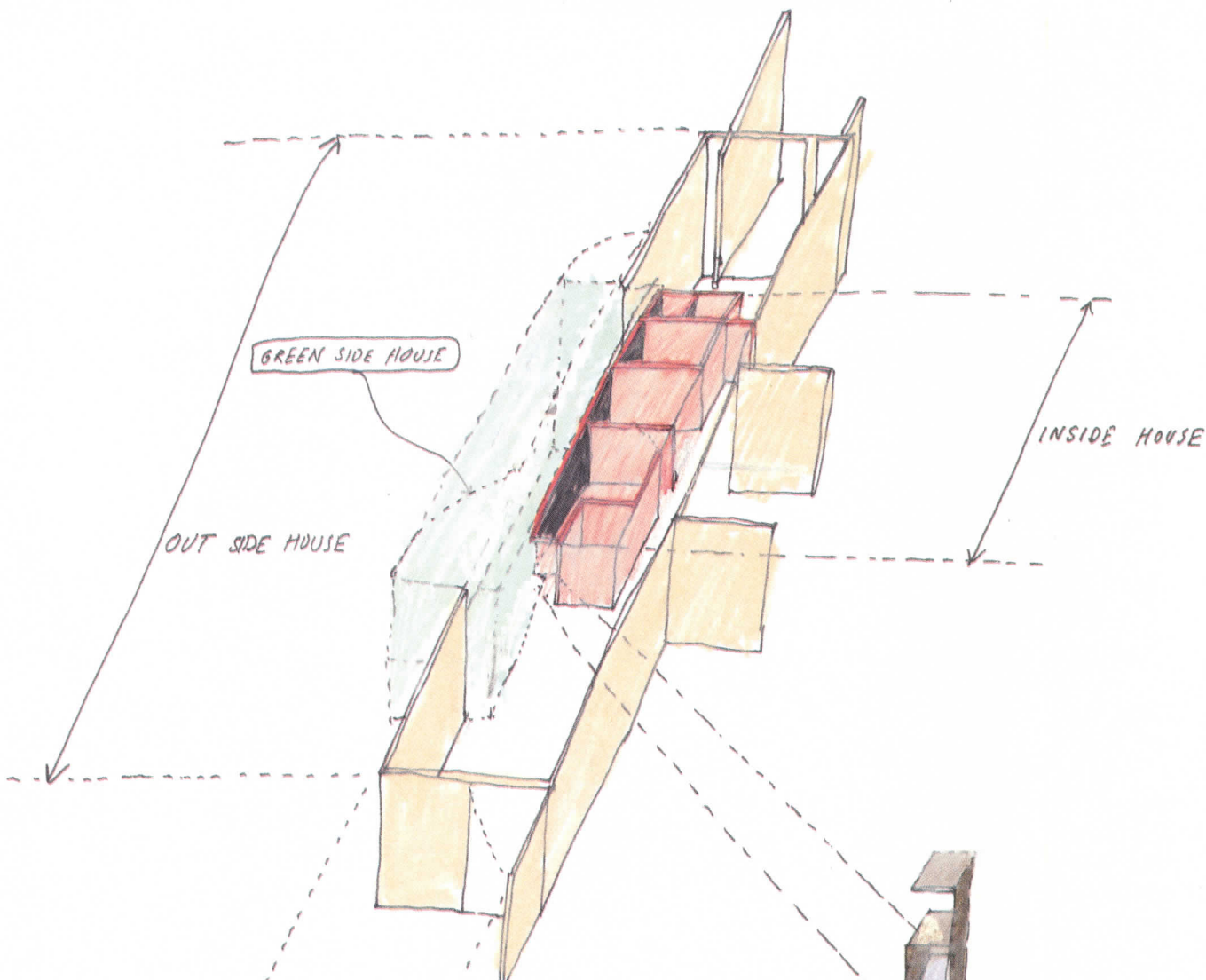


Front yard of inside house

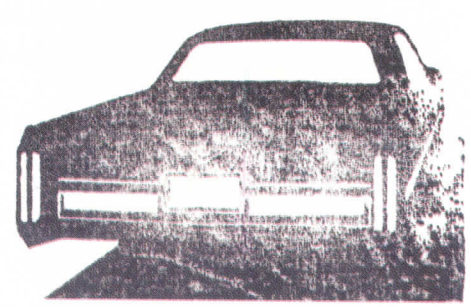
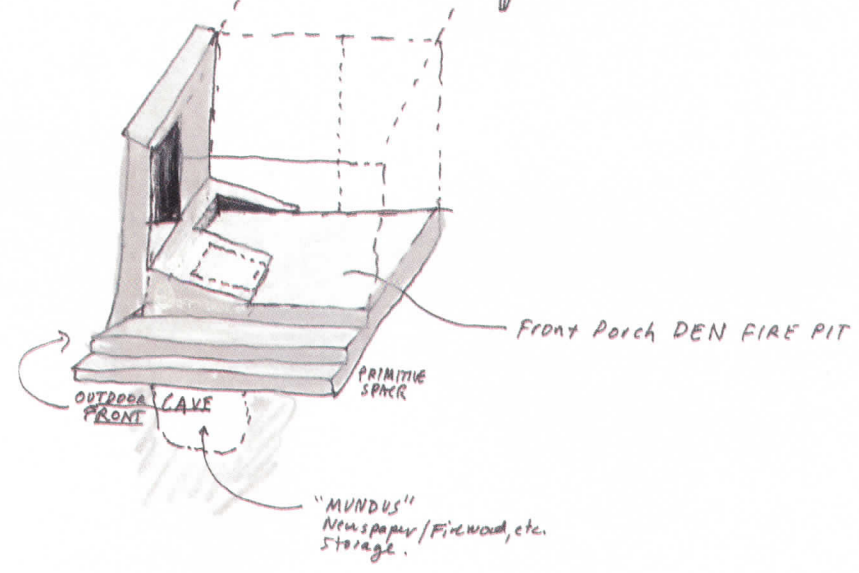
Bedroom of the inside (outside plane) alongside existing Hong Kong trees + Plastic Poles

Front Porch of the Inside House Back Yard of the Outside House Bedroom of the Inside (Outside House)

**KOSHALEK:** This is an extraordinary project, from the drawings to the design to the purpose of its existence. **SHIM:** There is a social agenda and the proposal is so incremental. It's tiny, tiny, tiny. **KOSHALEK:** It can be touched. There can be participation by the community. **SHIM:** It is exciting to consider the enormous impact that a series of incremental additions and alterations to existing houses will have on an entire neighborhood district. **WEISS:** This is one of the few authentically low-budget proposals for prefabricated housing; the extended relationships between the inside and outside eliminate the usual claustrophobia associated with such narrowly dimensioned boxes. The wit of the design should not be confused with the seriously intelligent reconsideration of the trailer home.



IN THE SIDE  
DOG HOUSE  
BOW (how) HOUSE  
BAU WOW HOUSE



Overall house

# Brown & Storey Architects

Dundas Square

P  
2000 CITATION  
A

**SITE:** A new public space strategically located at the intersection of Toronto's two main commercial avenues.

**PROGRAM:** Create a civic square for use by large crowds of people, while also facilitating access to a subway system, parking garage, and shopping.

**SOLUTION:** The architect intends to precipitate a revival of downtown street life by enhancing a new public space with such amenities as shelters, landscaping, and seating. A zinc canopy suspended on concrete columns runs along the busy Dundas Street side. The canopy is anchored at the intersection of Dundas and Yonge Streets by a theater booth and separate kiosk. The surface of the square is scored with a green striated granite that works at two scales: It connects with the surrounding city grid while encouraging smaller-scale relationships. An inclined stone plinth raised above the entrance to the garage can be used as a stage for impromptu performances. Extending west from the plinth along the south edge of the plaza are rows of planting beds, seating, and fountains.

**CLIENT:** City of Toronto, Urban Development Services—Paul J. Bedford (executive director and chief planner of city planning division)

**ARCHITECT:** Brown and Storey Architects, Toronto—James Brown, Kim Storey (partners-in-charge); James Brown, Joe Frasca, Daniel Herljevic, Carlo Parente, Richard Park, Kim Storey, Beth Kapusta (design team members, competition phase)

**LANDSCAPE ARCHITECT:** Ecological Outlook

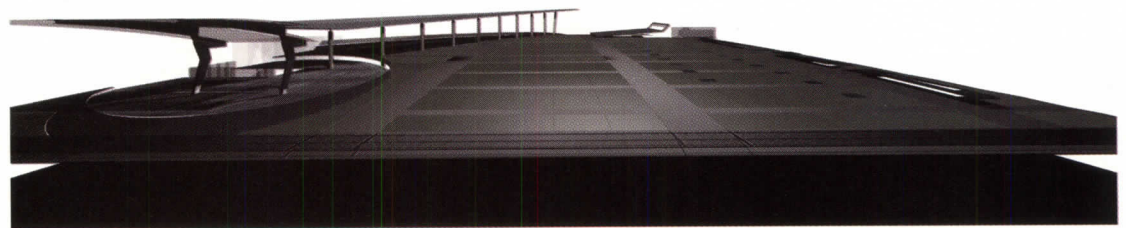
**ENGINEERS:** Blackwell Engineering (structural); Rybka Smith and Ginsler (mechanical); Carinci Burt Rogers (electrical); Dan Euser Water Architecture (fountain design); Hanscomb (cost estimating)

**RENDERINGS:** studioblackbox

**MODELMAKER:** Richard Sinclair

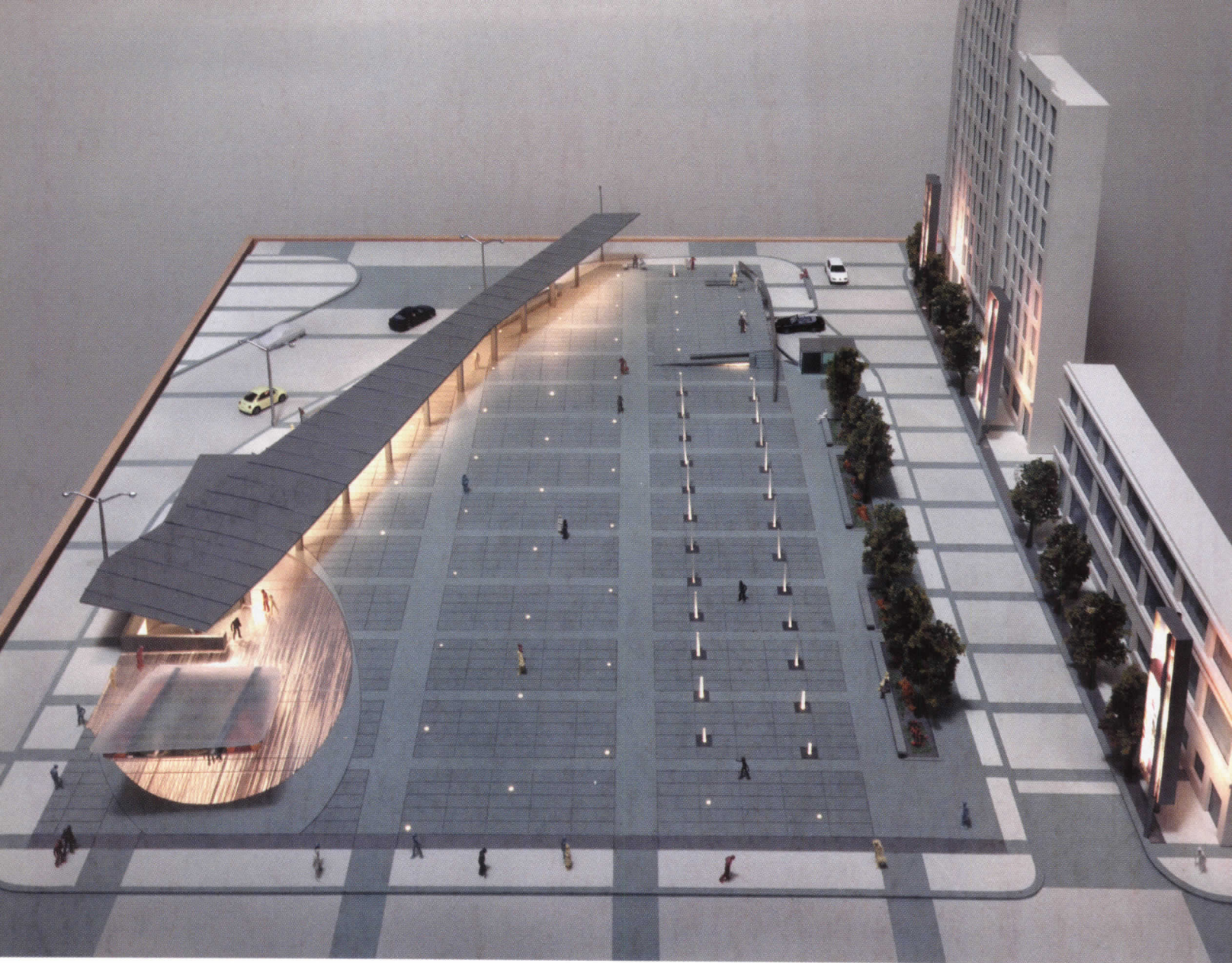
**COST:** \$3.8 million

**MODEL PHOTOGRAPHER:** Peter McCallum

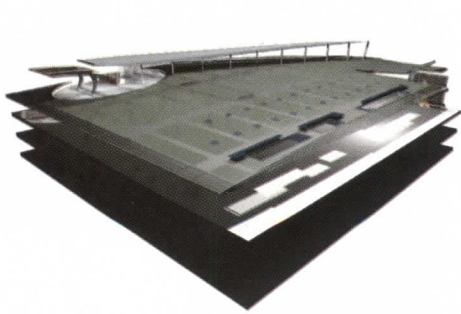


View looking east

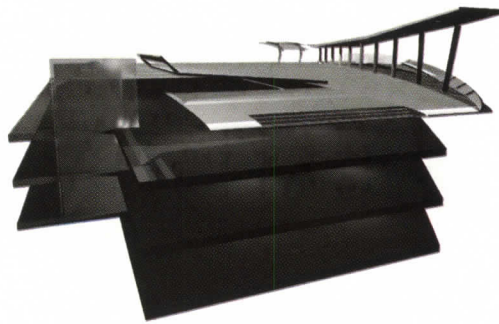
**KOSHALEK:** I think this is a dynamic way of dealing with urban space and creating a new form or type of urban space with great presence. This is something to be encouraged. I mean this is very thoughtful work. **WEISS:** That one very lean gesture creates the legibility of an edge that somehow registers the fact that the road is not in fact a pure thing but also creates a boundary. It seems very lean and very acute in its observations. **KOSHALEK:** And yet it still accomplishes the task. I think it sets a scale for this plaza. The plaza should be very comfortable to be on even though it's a rather large field. **ROTONDI:** As big plazas go, I thought it was quite good. This is the kind of stuff I'm always looking for to show students.



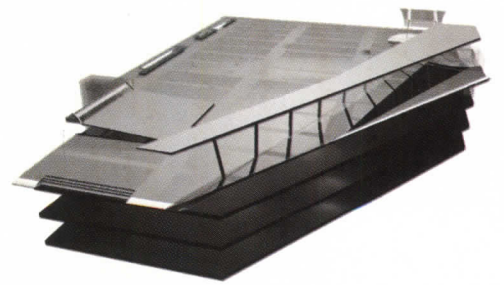
Bird's-eye view looking east



View looking northwest



View into garage



View south of canopy

# Skidmore, Owings & Merrill

Pennsylvania Station  
Redevelopment  
Project

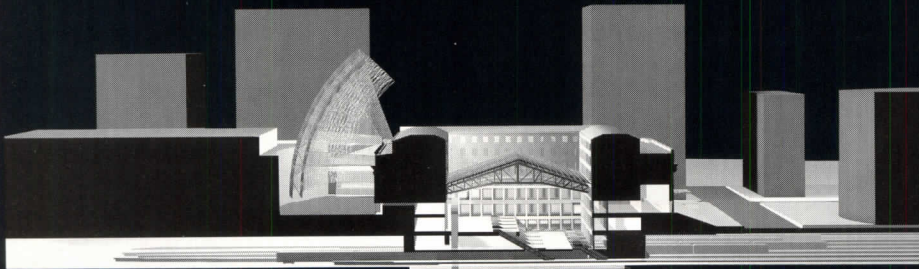
P  
2000 CITATION  
A

**PROJECT:** Pennsylvania Station Redevelopment, New York City

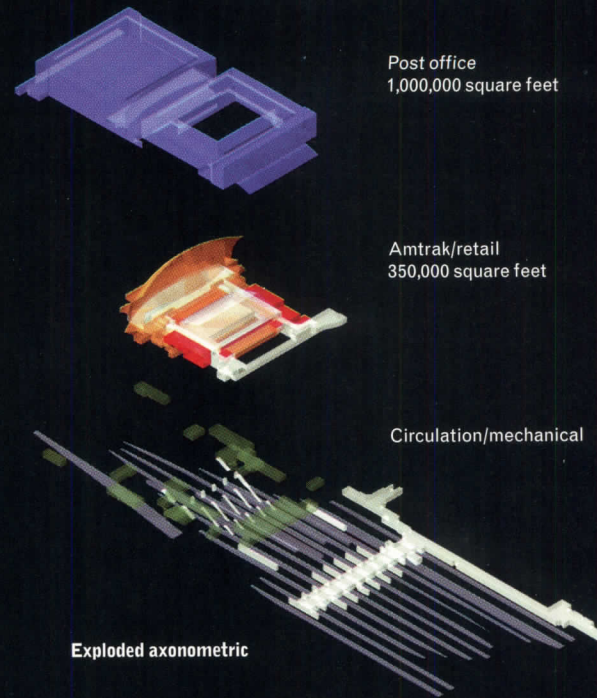
**SITE:** A two-block parcel in western Midtown Manhattan, defined by Eighth and Ninth Avenues and 31st and 33rd Streets.

**PROGRAM:** Transforming the neoclassical Farley Post Office Building, designed by McKim, Mead, & White in 1914, into a 350,000-square-foot rail hub and urban gateway serving 500,000 passengers daily. The new facility will augment services currently housed in the adjoining Pennsylvania Station, including Amtrak, regional rail lines, and the New York City subway.

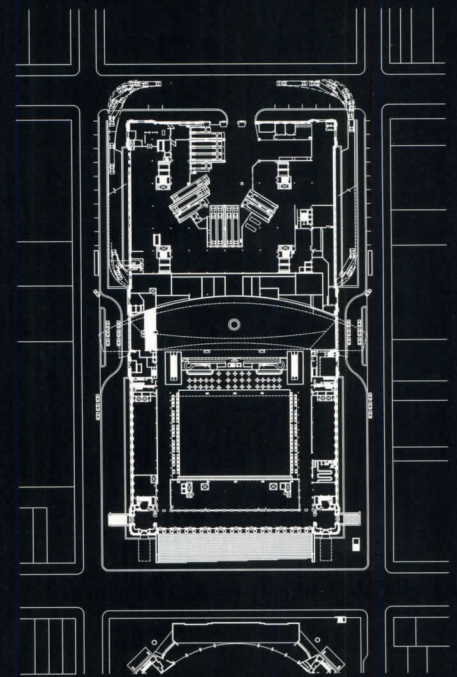
**SOLUTION:** The centerpiece of the scheme is a 150-foot-high glass crescent, which will mark the entrance along the southern flank and shield a 90-foot-wide gap between the post office and a nearly identical annex to the west. A ticketing hall will fill the void between the two structures. The train hall and waiting area will occupy the former post office's skylit central courtyard. Surrounding the concourse will be giant electronic information and video screens, and 50,000 square feet of shops and restaurants. The U.S. Postal Service will continue to occupy 1,000,000 square feet in the renovated facility, primarily in the annex to the west of the new terminal.



East-west section



Exploded axonometric



First-floor plan 180' >

**ROTONDI:** I think historic preservation is right on the cusp of establishing a new paradigm, which is somehow finding the genetic code in a traditional building and then having something totally new and unexpected emerge out of that. It's essential not to become sentimental about the existing building, but to experience the space rather than merely the memory of what you think it used to be. **SHIM:** It's very difficult to have good design at a big scale. With this project, the scale, the enclosure, and the level of invention are really impressive. **KOSHALEK:** And to create a new type of space on that scale in a city like New York is highly unusual. **WEISS:** Most train stations are seen head-on, but this has a midblock entry, which is interesting urbanistically. This project takes the notion of a billboard, which is a superficial lamination, and embeds it within a place between two buildings. So it's a satellite receptor for the public to view from afar, as well as a periscope that brings light down into this largely *underground* world.





**CLIENTS:** Pennsylvania Station  
Redevelopment Corporation—  
Alex Washburn (former  
president), John Gerber (vice  
president); United States  
Postal Service—Rudy Umsheid  
(vice president, facilities), A.J.  
Giordano (manager, facilities)

**ARCHITECT:** Skidmore, Owings  
& Merrill, New York City—David  
M. Childs (design partner);  
Marilyn J. Taylor (urban  
design/planning partner); Ross  
Wimer (senior designer); Chris  
McCready (project manager);  
Carolyn Bemis, Scott Duncan,  
Michael Fei, Mi-Yeon Kim,  
Vladimir Pajkic, Anthony  
Pasocello, Nazila Shabestari,  
Tran Vinh (project team)

**ENGINEERS:** Ove Arup & Partners,  
Parsons Brinckerhoff  
Quade & Douglas (structural,  
MEP); pixelbypixel.ny (computer  
renderer)

**CONSULTANT:** Hardy Holzman &  
Pfeiffer (historic preservation  
and building design)

**MODEL PHOTOGRAPHER:**  
Jock Pottle/Esto

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## Meet the New AIA

*continued from page 48*

that allows users to find everything from architects to contractors to office furniture. AIM also has reshuffled the AIA's leadership, expanding nine divisions into 13 and naming the heads of those divisions managing directors rather than vice presidents. The 13th managing director position, called component affairs, was added relatively late in the process to address growing tensions between the AIA's national office and its regional chapters. Additionally, as part of the AIM redivisions, the AIA has reportedly cut eight jobs and left five more unfilled—mostly midlevel director positions in departments including human resources and education.

But the AIM plan's lasting legacy may be as a symbolic document. It is from top to bottom an effort to recast the AIA's hierarchy with what it calls a "teaming approach" and a "project-oriented structure." The AIA's new organizational chart is a highly representative document in this regard: It is so democratically horizontal that it's shaped like a dollar bill. Koonce, in this new format, winds up at the same level on the chart as the heads of accounting, staffing, and meeting planning.

Preliminary feedback on AIM has been generally positive: Most AIA members I spoke with described it to me as an important, if mostly rhetorical, step in the right direction, away from the inertia that plagued the AIA after McDermott's departure. And while I heard a few muttered gripes—most memorably that the plan's name should have been "Maligning the Institute for the Millennium"—other members were downright enthusiastic. "We used the AIM plan as a model for our own office's strategic planning," says Amy Kobe, executive director of the AIA's Columbus office.

But some AIA staffers have serious doubts about whether AIM will ever amount to anything beyond its obvious symbolism. These critics find its shuffling of divisions and its renaming of vice presidents as managing directors mere window dressing. "It's really nothing

more than a feel-good document," asserts one longtime employee of the AIA's Washington office. "Like the rest of the 'state of the AIA' reports that have come out of here, all AIM really does is copy whatever's popular in the self-help literature of the day."

Another continuing question for the organization is whether its relentless talk of the future has been aimed at diverting attention from the administrative problems of its present. Telling in this regard were recurring failures of the AIA's central database system—failures that at times threatened to swamp enthusiasm for AIM under a rising tide of recrimination. These were more than technical glitches. Two separate attempts at building a national AIA database capable of reconciling information about members—addresses, dues figures, and the like—from the local, state, and national offices proved essentially unworkable. Several chapters, as a result, were unable to get their dues notices out on time.

The database problem has "dominated the logistical agenda over the last year, because it's had such a profound effect on everybody's operation," says Richard Fitzgerald, executive director of the Boston Society of Architects, one of the AIA's oldest regional arms. "This is really the lifeblood of the organization, and for a lot of small chapters, dues are the only source of income. There are chapters that had to float loans or dip into their reserves."

Nor are component leaders optimistic about the viability of a planned third version of the database. "There's a timetable to get a new system up and running for the next dues collection period," says Fitzgerald. "But it's probably too ambitious. What will probably happen is that we'll keep chipping away at parts of it and not solve the whole."

The timing of the database problems, component leaders say, could not have been much worse. Just as the AIA was beginning the attempt to recast itself as a flexible, responsive organization, it was proving unable to help the regional offices take care of one their most fundamental responsibilities. "It was such a clumsy move from a strategic standpoint," says Carol Clark, former head of the AIA's New *continued on page 148*

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## Finish It Right - Anodize It

## Meet the New AIA

continued from page 147

York chapter. "It certainly didn't make the AIA look like a particularly sensitive organization."

There certainly seems to be more optimism about AEC Direct, the for-profit venture that the AIA hopes will position it and its member architects as the leading providers of digital building information on the Web. The AEC Direct site, due to launch later this year, will sell AIA documents as well as allow users in the architecture and construction industries to enter their project specifications and immediately view online all the products that

match them. It was introduced to members at Grassroots, where AEC's CEO, Fred DeLuca, former CFO of the AIA, announced that the AIA would own 60 percent of the new company, and control six of its 11 board seats.

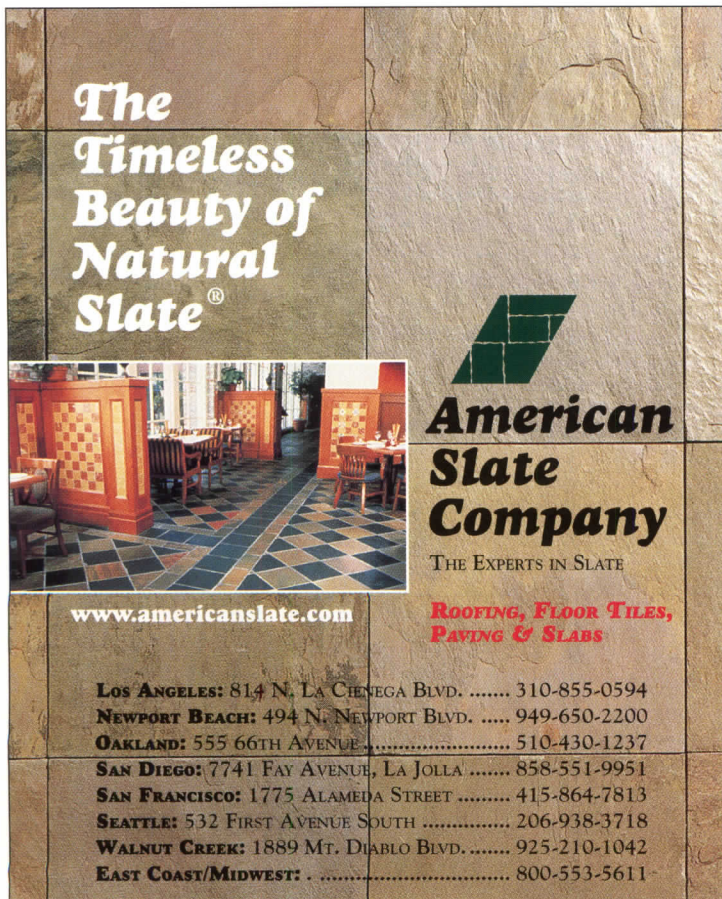
DeLuca predicts that the AIA will net revenues of \$1.4 million from AEC in the site's first full year of operation. Yet the AIA—despite claims that it is not financially responsible for AEC—did devote staff and office infrastructure to the new project's launch. And many of the details of Web operation remain fuzzy, a problem that has rankled some within the organization—particularly component leaders, since their offices already receive substantial revenues from selling documents

online. "They're setting up this whole new business that may take away a lot of revenue from us," says Sally Siddiqi, executive director of AIA's New York City office, "and we were never consulted about it." (AIA officials say dues-paying members will not have to pay additional sums to access parts of the site.)

Dinegar acknowledges that the combination of trying to keep members informed about all the new projects while also clearing up existing problems, at the national office and elsewhere, has proved difficult. "There are so many different balls in the air right now," he says. "You have to know which ones are rubber and which ones are crystal—which ones you can let bounce, and which ones

you can't."

As the AIA's 2000 national convention approaches, however, even the Institute's most vocal critics appear willing to grant Koonce and his team a grace period to deal with these and other issues. There is nothing simple, after all, about turning an institution as large and entrenched as the AIA into a model of plasticity. That patience, though, will not be bottomless. If at this time in 2001 the database continues to malfunction, or the details of AEC Direct remain murky, or the AIM plan is still more wish list than guidebook—if, in other words, 2000 winds up looking a lot like 1999—the dissent and distrust that now exist may escalate into insurrection. As AIA New



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## Monument to the Third Millennium Design Competition Announcement



The Government of Puerto Rico announces a design competition for a Monument to the Third Millennium. The site is in the newly constructed Third Millennium Park in San Juan, Puerto Rico. It is a two stage open competition for residents of Puerto Rico and the United States.

The competition invites architects, landscape architects, designers, artists and engineers to enter. At least one member of the design team must be a registered architect in either Puerto Rico, the United States or both.

The program will be released on April 15, 2000 and the First Stage will be due June 16, 2000. Five winners, who will receive a \$10,000.00 stipend each, will then compete in the Second Stage, which will be due August 25, 2000. The winner of the Second Stage, in addition to a cash prize of \$50,000.00, will receive the commission to produce contract documents for the winning design. The construction budget for the winning design is set at \$25 million. Second and third place prizes will also be awarded.

The jury: Guillermo Baralt, Raphael Crespo, Luis Hernandez Cruz, Matthys Levy, Charles O. Perry, Otto Ottavio Reyes-Casanova, Adele Naude Santos, Michael Sorkin, Raphael Vinoly.

Further details and program information will be available on April 15th, 2000 on our website, [www.monumentcompetition.com](http://www.monumentcompetition.com). The Professional Advisor, appointed by the Governor of Puerto Rico, is Theodore Liebman, FAIA.

York City's Siddiqi puts it, "It's all in the implementation."

Yet what this continuing focus on implementation precludes, other observers of the AIA say, is a serious debate about broader but no less serious issues: the changing role of architects in the new American economy, for example, attempts to expand the AIA's membership, and most of all the difficulty of teaching an old trade group new tricks.

The Institute, particularly in its leadership, is composed of a relatively narrow band of architects. Mostly white males who work in traditional practices outside of urban centers, these are the kinds of architects who would sooner talk about payroll than Piano. Young, minority, and academic

architects—in short, the groups that plausibly would be the biggest proponents of true innovation in an expanded AIA—are noticeably missing.

And far from feeling in any way courted by the AIA, the young architects I spoke with tend to feel ignored or even marginalized by it. Edward Leyva, a 24-year-old architect who works in New York City, says, "I don't really give the AIA a whole lot of thought. It definitely seems to represent an older, more corporate point of view." Another longtime observer of the AIA, who wished to remain anonymous, put it this way: "At New York's Architecture League, they talk about architecture. At the AIA, they talk about the AIA."

Moving beyond its inward-look-

ing focus may be the most important challenge of all, because without a broader perspective, the AIA's calls for change will remain limited in their effectiveness. For AIA leaders to be talking about a transformative kind of restructuring with a straight face, no matter the particulars of the AIM report, is awfully bold given the entrenched, old-guard culture of the organization and—perhaps just as important—the accelerating pace of change in the larger American society.

We live in an era, after all, when computer power continues to double every year and a half and the global economy is unrecognizable compared to where it stood even four years ago, when demographics and employment patterns and

racial identity are all in whirring, bewildering flux. Not to mention that the marriage of technology and design is opening up new vistas of opportunity—way beyond CAD and toward environments that are both physical and digital at the same time—of which the AIA leadership seems completely unaware. Against this larger backdrop, the AIA appears barely to have inched forward. From this perspective, it's easy to spot the great irony of the AIA leaders' repeated claims of innovation. The more they recite their Vision Statement, the more they betray a certain myopia. ■

*Christopher Hawthorne writes about IPOs in the May issue of Architecture.*



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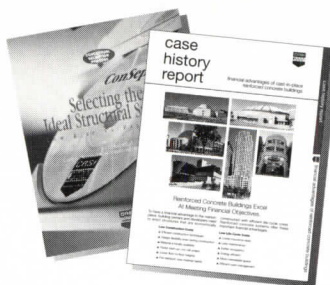
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## The Big Schmooze

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convention. Dinegar had hoped to collect \$250,000 over the course of a year, a sum that now appears beyond reach. Based on the disappointing response rate—less than 1 percent—Dinegar assigns the PAC solicitation a grade of *D*-minus. "This PAC is going to be strong or it's going to be folded," he vowed. "If it's not big enough, it becomes a liability." In other words, the PAC can work against the AIA if there isn't enough to go around. With the high cost of television advertising, gluttonous politicians now expect handouts. Within three hours of receiving architects during last January's Capitol Hill outing, for example, Sen. Charles Robb (D-VA) had called to ask the AIA's government affairs office for a donation to his reelection campaign.

After visiting Sen. Feinstein's office, California's R.K. Smith joined seven or so other architects in a contentious meeting with Bill Lann Lee, acting U.S. assistant attorney general for civil rights. Led by Dinegar, the architects expressed frustration at the department of justice's hard-line enforcement of vague access guidelines for the Americans with Disabilities Act (ADA). As the discussion turned heated, the architects stated their intention to push for congressional oversight hearings on the department's conduct. "That was not a pleasant discussion," Smith said. "But we put them on notice."

But one wonders who exactly is on notice here. Does the AIA really expect Lee to be cowed by a pack of whining architects? In order to push for oversight hearings, the AIA would need access to influential members of congressional committees—a dubious proposition for an organization with an impotent PAC. If architects expect to exude power in Washington, they'll have to grab it the way everyone else does: They'll have to buy it. ■

## Housing's Early Advocate

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all, to improve residential conditions for all groups of Americans, especially the inner-city and rural poor. Their tactics combined social science and popular journalism, spatial experimentation and political activism. Bauer added architecture to the critique of what was wrong and the vision of what could be.

*Modern Housing* was only the first chapter of Bauer's ambitious career. She helped write and lobby for the *Housing Act of 1937* (which created American public housing) and advised numerous civic groups as well as five presidents

on urban strategies. Bauer further expanded her sights after her marriage in 1940 to Bay Area architect William Wurster, calling attention to the social, environmental, and architectural problems of middle-class suburbia. As a professor and administrator, she helped create interdisciplinary programs about architecture and planning, first at Harvard and later at UC Berkeley's College of Environmental Design. By the late 1950s, her professional turf had become global, encompassing studies of Asian cities for the Ford Foundation. Weighing effects against intentions, she would later criticize the "dreary deadlock" of high-rise public housing, notably the inherent problems of Pruitt-Igoe just after its completion.

Bauer's charismatic personality drew her close to a wide range of significant architects, politicians, and cultural critics, including Oscar Stonorov, Frank Lloyd Wright, Senator Robert Wagner, Adlai Stevenson, and Lewis Mumford. Unfortunately, the authors of *Houser* seem fixated on every detail they could unearth about these personal and social relations, especially Bauer's love affair early in her career with Mumford. The Bauer-Mumford correspondence, quoted at length, drew upon the depths of their passions, including marked shifts in self-understanding and literary style that would mark both individuals' work. While any serious reader would want to explore such complex emotions and effects,

this book offers only prurient and strangely out-of-place gossip.

The limitations are especially frustrating when all kinds of intriguing and timely questions tempt the reader. Bauer clearly enjoyed being a woman, so how did this influence her professional life? What explains her legendary appeal? How did she maneuver her way through the politics of Congress, labor, academia, and the design professions? In what ways did her architectural beliefs and sensibilities evolve? These are the kinds of issues that would make for a compelling biography, giving us insights into an exceptional person while suggesting resonance with our own lives. Bauer deserves a better chronicle—and so do we. ■



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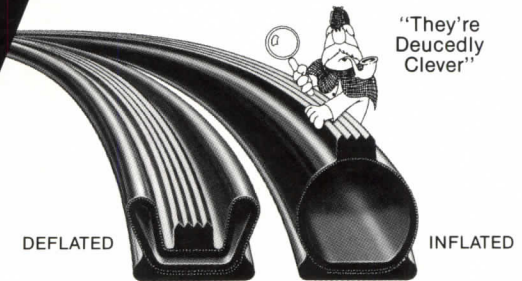
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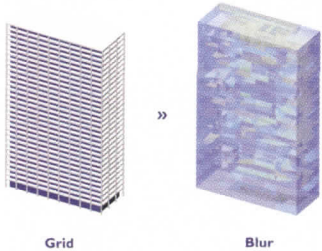
## Miscellany by Design

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introductory essays do hint that the overall project might have a more rigorous critical argument than meets the eye. Particularly edifying is Lupton's quick history of the letterform, from permanent and immobile (on paper) to impermanent and dynamic (on screen). Nevertheless, the meeting of three curators from three fields of expertise inevitably elicits a compare-and-contrast discussion. One is left wondering whether some of the subject headings were a little arbitrary.

The resulting array of goodies has the air of a bazaar, an assortment of consumable objects that elicit more lust than contemplation. The public may be forgiven for wondering if design is what's "done" to stuff to make it sell. Though cocurator Holt notes in his essay that we have "come to apotheosize all manner of consumer goods," this exhibition is not the

place to be enlightened, Walter Benjamin-style, by an analysis of how late-capitalism manifests itself in our buildings and other consumables. The presence of Gehry's One Times Square project, which proposes wrapping the building's steel skeleton with translucent metallic fabric and adding animated cartoon characters to rotate



Architects Reihold Martin and Kadamari Baxi's *Entropy Project* (1996-99) appears in the exhibit's Reclaimed section.

hourly like mechanical cuckoos, suggests that the most subversive response to an overload of (limited) consumer choice is to regurgitate it, surrealistically.

Still, a bazaar is not a bad thing for the Cooper-Hewitt to have. If it conveys the broad message to the public that design is about the stuff of everyday life, even if it is what you buy and where you buy it, then Pilgrim has at least partly succeeded in her goal of animating the subject. The ground is thus prepared for Pilgrim's successor—as yet unknown—to move the museum forward. The next step might be to evacuate this wholly inappropriate building and move to more a flexible and adaptable space, an industrial space downtown, or an old school in Queens, perhaps (very fashionable of late, after all). And New York-based LOT/EK should design it. LOT/EK's suitably brash proposal—one of the handful of site-specific installations commissioned for the Triennial—attaches a shipping container to the back of the mansion to house a video-viewing room. It's a good start anyway, encouraging the museum to break out of its conceptual and physical shell. ■

**Design Culture Now**, curated by Donald Albrecht, Ellen Lupton, and Steven Skov Holt; Cooper-Hewitt National Design Museum, March 6–August 6. Catalog published by Princeton Architectural Press.

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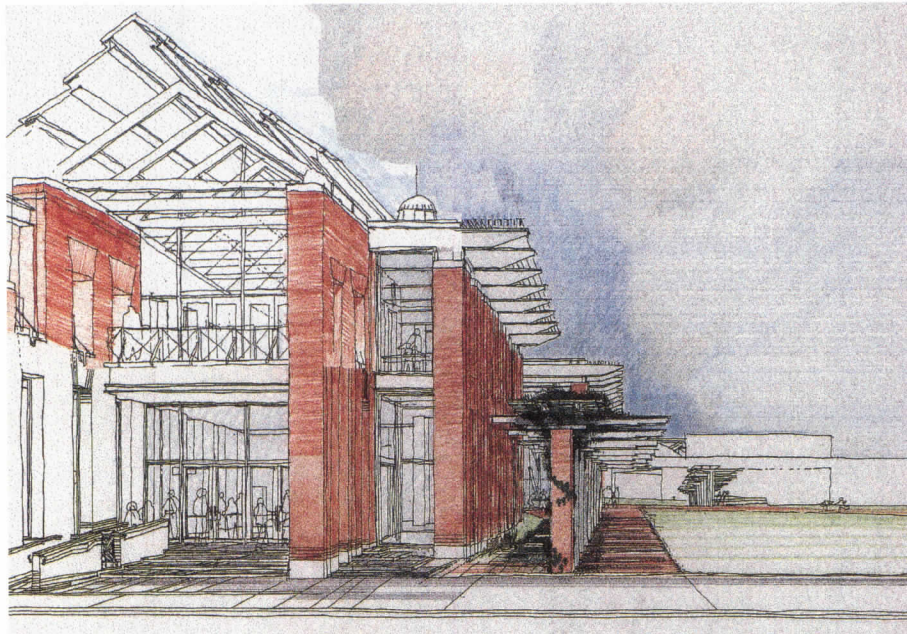
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# Patriot Games

In the City of Brotherly Love, the battle to build a new visitor center on Independence Mall has many fronts, many skirmishes, and a depleted war chest. **Inga Saffron** reports from the trenches.

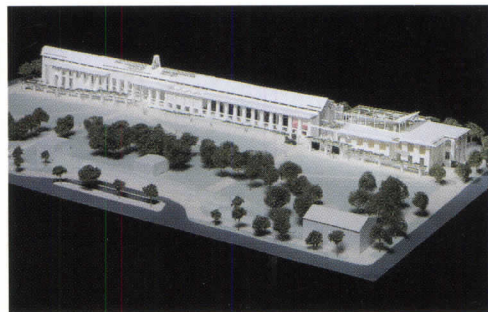


Repairing Philadelphia's Independence Mall is proving trickier than anyone imagined. Created in a spree of postwar urban renewal, the three-block-long formal court has always overwhelmed Independence Hall, the humble Quaker building in which the Declaration of Independence was signed. So unengaging was its axial format that Jane Jacobs predicted in 1961 that even bums wouldn't frequent the place.

A new master plan by landscape architect Laurie D. Olin was meant to fix all that by softening the mall with greenery, paths, and cafés. Most significantly, the National Park Service proposed filling in the mall's empty spaces with a Constitution museum, a Liberty Bell complex, and a regional visitor center. But the A-list architects hired for the projects have all struggled with the mall's inherent flaw: its unwieldy length. Nowhere are the mistakes of the past more evident than in the proposed Gateway Visitor Center.

The design by Kallmann, McKinnell & Wood of Boston is now in its third incarnation, a skinny, brick-and-glass building far from being the eye-popping tourist magnet Philadelphia needs. At best, the \$26 million visitor center will be a sober, deferent neighbor to Independence Hall. *One might* less charitably call it dull.

The troubles started with the site. Attempting to break the mall's rigid symmetry, Olin's plan lined up the new buildings on its western edge, one per block, and devoted the rest to gardens. The Gateway's misfortune was to draw the middle block, which rests atop a parking garage designed before anyone expected to put buildings on the mall. Although the architects were apprised of the site's load limitations, they submitted a design with a serious weight problem—with the misguided belief that the city would spring for the extra steel needed to support the new visitor center over the garage. Wrong. Instead, the client group told



Casualties of war: Visitors to Kallman, McKinnell & Wood's center will either die of ennui or mistake the landscape-centric place for a Napa wine bar.

Kallmann, McKinnell & Wood to put the Gateway on a diet. The firm proceeded to amputate—a peaked roof here, some diamond-shaped pavilions there—until all that was left was an austere, flat-roofed shed with strangely out-of-scale windows.

The result was as unremarkable as a suburban high school. The static handling of the brick piers was especially galling to a city known for the syncopated rhythms of its redbrick row houses. Fortunately, the results were so bad that *even the most penny-pinching* members of the Gateway's multi-headed board had to agree to loosen their purse strings. Kallmann, McKinnell & Wood have now tweaked the shed with features that distract from its linearity—wider windows, a high-pitched roof, and a stubby cupola. While the odd cupola, shaped like a badminton shuttlecock, has the virtue of not being generic, it alone can't bring in the crowds. The Gateway Visitor Center needs its own character if it is ever to succeed in marketing the distinctiveness of Philadelphia. ■

*Inga Saffron is the architecture critic of the Philadelphia Inquirer.*